BANA'S

KADAMBARĪ

(THE KATHAMUKHBHAGA

OR

The Introductory Portion of the Story)
With Critical Notes Sanskrit Commentary
and a full Literal Translation in English etc

BY

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hor of English Translation of the Nalopakhyanam
the Shakuntalopakhyanam the
Bharatanuvarnanam
etc

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PREFACE

The present work comprises the '*Kathámukha-bhaga*' or the *Introductory Portion of the Story* of Kádambarí *alone*, and the reasons for both may briefly be stated to be these.

It would appear from the over-crowded courses of study prescribed for the different examinations of the various Universities in these and other Provinces, that it is evidently not possible in the first place, that Sanskrit should have anything more than its *mere proportionate share* of attention allotted to it by the University educational authorities in their general scheme of studies. Nor, even if it were to any extent feasible, could any *one* particular branch of it, howsoever interesting in itself it might be, claim anything like an approach to a monopoly of attention to the exclusion of *others*. The study of the *whole* of Kádambarí under the circumstances, naturally becomes out of question, and the only alternative left is that of a *piecemeal* adoption of it into the Sanskrit curriculum. This being the case, a selection of some portion or other of it for a fuller and more exhaustive treatment becomes an inevitable necessity. The further reason as to why *this particular portion* should have been selected any more than the other or others, is that it represents *in a convenient manner* a fairly good specimen of all that is best and striking in the unique features of Bána's inimitable style.

The general plan of the present Commentar has been to give *first* a portion of the text which for facility of reference, has been numbered int paragraphs, *then* the Sanskrit Commentary on it and *lastly* the Translation of it into English. Th Sanskrit Commentary *explains* the meanings of all difficult and obscure words occurring in the text in easy idiomatic Sanskrit, *analyses* and *expounds* all the compounds, and *gives* the Grammatical note derivation of words in places, and all the allusior wherever they occur. In the English Translatio the primary consideration, which has been studious ly kept in view throughout, has been to give to th reader in as literal a manner, the full and exac sense of the original without in any way detracting from its real beauty, as is compatible with the idiomatic flow of both. In the case of paronomastic or double-meaning words and other difficult or tèchnical expressions, first a literal translation of the apparent contextual sense has been given, and then the other sense, with such further explanatory notes or a free running explanation of it as seemed necessary, has been added in brackets. Long sentences and compounds have been analytically dealt with in the translation, and the component parts thereof have been separated by means of dashes and the first words of every subsequent qualifying expression being put in italics. The allusions both apparent and implied in the metaphors and similes, have also been, after the regular translation, explained fully and clearly in brackets. The English ranslation has thus been not only literal throughout, but so arranged along with the explanatory

latter in brackets, that if the latter were to be omitted altogether, the reader would nevertheless have a complete literal translation of the original, though it might in places strike as being rather crude or graceless in form without the bracketed material

Besides the above, a fairly exhaustive Introduction dealing with the life and works of the poet, together with a critical account of the gradual development of Classical Sanskrit Prose, the essentials of a poetic composition, its technical styles of writing, the difference between a Kathá and an Akhyayika, and a full Summary of the story of Kádambari, has also been prefixed to it Some additional notes of general interest in *Sanskrit* have been further added to it at the end in the form of an Appendix In short, no pains have been spared in adding to the general utility of the work, not only with a view to help and facilitate the study of Kádambari by a casual reader, but also to meet, in as large a measure as possible, the usual multifarious needs and inevitable requirements of a regular modern University student of Sanskrit

It must, in conclusion, be pointed out that in the preparation of the present commentary the standard Edition of Kádambari by Dr Peterson, which no commentator of any of Báná's works can ever really afford to overlook with ease, notwithstanding some of its views on a number of points being necessarily unacceptable, has throughout been of great use to it, as also the valuable Editions of the different portions of Kadambari by such eminent,

able and veteran scholars as Messrs. Kale Kane, to all of whom, among others, its indebte ness is hereby gratefully acknowledged for tl various useful hints and suggestions thrown out them from time to time. So far as the Englis Translation is concerned its indebtedness, in pa. lar among others, to the monumental work, tl Anglo-Sanskrit Dictionary, of Sir Monier Will must needs be further acknowledged, as the has, in its own way been of not a little help througl out. The printing and the proof-reading of tl work has been very carefully carried out; it nevertheless but possible that there might still easily lurked behind some unintentional of omission and commission here and there. pointing out of these by the kind and indulgen reader, together with any other useful suggesti he may have to offer, will all be very thankfully an gladly received.

28, Hewett Road,
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The 4th December, 1930.

DEBI PRASAD MALAVIYA

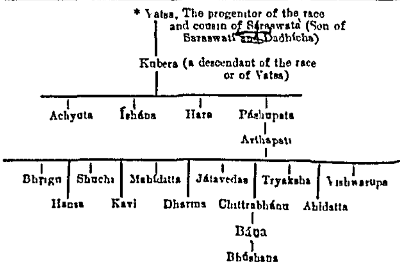
INTRODUCTION.

Báṇa's Life and Parentage

Due to a variety of reasons, from extreme modesty,—it may be,—on the one side, to extreme indifference on the other, what we generally find among the Sanskrit writers and poets, is an almost invariable aversion on their part to furnish us with their personal accounts in their writings, with the result that the curious readers and scholars have most often inevitably to fall back upon various devices, and by no means absolutely certain, materials,—such as the plate inscriptions, contemporaneous literary records etc,—for deriving such of their knowledge of these authors from them, as they may be able to afford This abstension is mainly responsible for our knowledge of them being either in some cases to be virtually equal to nothing, or in others being but scanty, not unoften built upon tradition al and imaginative accounts Sanskrit writers providing us with their autobiographical references is generally a matter of rare occurrence But though rare, instances of such authors are not absolutely wanting, our present author being one of these It is therefore a matter of no small *satisfaction to find that Baṇa, unlike many other Sanskrit* poets and writers, has left us some tolerably good account of himself and his family, somewhat sketchily in the intro ductory verses at the beginning of his present work, Kádambari, and in fairly greater detail in his other well known work, Harshacharita, the first few chapters of which are almost entirely devoted to the poet s account of himself and his worthy ancestors *Now, according to* both these works, our author traces his descent from one Vatsa, who was a cousin of Saraswata (son of Saraswati and Dadhicha), and the illustrious progenitor of the mighty Vatsyayana race Kubera, who was a descendant *sprung*

from this race, was a Brahmana of great literary attainments, and a profound scholar highly honoured and worshipped, as one of the prefatory verses to Kádambari says, by many a Gupta King According to the Harshacharita, one of the four sons of this Kubera, was Páshupata as will appear from the pedigree* of the family as based on that work,—a name which, strangely enough, finds no mention in the prefatory verses to Kadambari, for reasons now left entirely to the domain of guess-work Pashupata had a son, named Arthapati, among the eleven sons of whom was one called Chittrabhanu, the father of our learned poet Baṇa

The ancestral home and residence of the family, ever since the time of its progenitor, Vatsa, was in Pritikúta a place situated on the bank of the great river Hiranyabahu, called by its other name as the Shoṇa (*'which men call Shoṇa'*) Baṇa was not destined to enjoy the company of his parents for long, for he lost his mother, named



Rájya-devi, at a very early age, while he was yet a child, and was thereafter tenderly brought up by his extremely affectionate father, who *acted as a very mother* to him. His father also died while he was nearly fourteen years of age It may be mentioned here that Báṇa had two half-brothers (from a Sudra woman), named Chandrasena and Matṛisena, and also four cousins, named Gaṇapati, Adhipati, Tarápati and Shyámala

After the death of his father, Baṇa gave himself up to a life of wandering, being strongly impelled by a feeling of curiosity to visit different lands and countries Though an heir to great ancestral affluence which could easily have enabled him to live much above his usual wants in life, yet the impulses of his youthful mind, with all its natural vagaries and extravagances, led him away from home to wander from place to place, much to the ridicule, as he tells us, of his eminent contemporaries and neighbours During these travels, he had a large number of 'friends and allies of equal age,' whose list* he gives us at some length, indi

* अभवंश्चास्य सवयसः समानाः सुहृदः सहायाश्च । तथा च । भ्रातरौ पारशवौ चन्द्रसेनमातृषेणौ भाषाकविरीशानः परं मित्रं । प्रणयिनौ रुद्रनारायणौ । विद्वांसौ वारबाणवासबाणौ । वर्णकविर्वेणीभारतः प्राकृतकृत्कुलपुत्रो वायुविकारः । बन्दिनावनङ्गबाणसूचीबाणौ । कात्यायनिका चक्रवाकिका । जाङ्गुलिको मयूरकः । ताम्बूलदायकश्चण्डकः । भिषक्पुत्रो मन्दारकः । पुस्तकवाचकः सुदृष्टिः । कलादश्चामीकरः । हैरिकः सिन्धुषेणः । लेखको गोविन्दकः । चित्रकृद्वीरवर्मा । पुस्तकृत्कुमारदत्तः । मार्दङ्गिको जीमूतः । गायनौ सोमिलग्रहादित्यौ । सैरन्ध्री कुरङ्गिका । वांशिकौ मधुकरपारावतौ । गान्धर्वोपाध्यायो दर्दुरकः । संवाहिका केरलिका । लासकयुवा ताण्डविकः । आक्षिक आखण्डलः । कितवो भीमकः । शैलालियुवा शिखण्डकः । नर्तकी हरिणिका । पाराशरी सुमतिः । क्षपणको वीरदेवः । कथको जयसेनः । शैवो वक्रघोणः । मन्त्रसाधकः करालः । असुरविवरव्यसनी लोहिताक्षः । धातुवादविद्विहङ्गमः । दार्दुरिको दामोदरः । ऐन्द्रजालिकश्चकोराक्षः । मस्करी ताम्रचूडकः ' । (Dr Peterson's Introduction to Kádambrí, pp. 52-53)

cating his own leanings and the variety of characters who formed his company at the time, the vernacular poet *Iṣhaṇa* as his greatest friend, *Rudra* and *Narāyaṇa* as his dear comrades, *Anangbaṇa* and *Suchibaṇa* as his bards, *Sudrishti* as his book-reader, *Govindaka* as his writer or scribe, *Viravarma* as his painter, and *Mayūraka* as his poison doctor, being among the more eminent of them These wanderings, in the course of which he visited a number of places and eminent men of letters and position were, however, not altogether without any avail to him, for he returned home at the end of them, full of great wisdom and experience, and with a better and much wider outlook on life

On his return from these travels, while Bana was, after his mid-day meal, sitting one hot day in summer in his house, his half brother Chandrasena, conducted to his presence a messenger with a letter from Krishna, the brother of King Sri Harsha, referring the poet for his wishes orally to his messenger Mekhalaka, and bidding him lose no time in carrying out the same. In the massage Krishna said that, being causelessly attracted towards the poet as though to a near kinsman, he had interceded on his behalf with the Emperor Harsha, whose ears had been poisoned against him by some malignant people, and had informed him that he (*i e*, Baṇa) could not have been guilty of anything more than the usual follies and weaknesses of youth, which the King granting, he would now ask him to repair immediately to the Emperor's Court This message at first set the poet athinking, but later, after a good deal of hesitation, he made up his mind to go, and then, having performed certain auspicious rites he set out, early next morning, from Pritikuta, and in a little more than a couple of day's time arrived at the emperor's camp, which was at the time located, on the Ajirayati in the vicinity of the town of Maṇi of Maṇitāra

While being led to the Emperor's tent, Baṇa passed

saying that he could not hope even in a century of lives to tell them the whole story of the illustrious Emperor s mighty deeds, but promised to do so if they would be con tent to hear only a part of it, and this the next morning he accordingly did

This much about the personal history of the poet we learn from the autobiographical account set out by him in the early chapters of his Harshacharita As to the subse quent events of his life, we have hardly any materials left to fall back upon A somewhat safe conjecture, by no means utterly improbable, may lead us to pronounce that he might have allowed it to pass in peaceful literary pursuits until the moment when the cruel hand of death suddenly fell upon him For he died while yet full in the midst of his great work, the romance of Kadambari, leaving it unfini shed To his talented and worthy son belongs the high credit of bringing the work to a successful conclusion as we now have it, he having undertaken the same, not out of any poetic pride, as he informs us, but from a sense of pain an unfinished story on the death of his father would cause to good men * The name of this dutiful son, according to the view of Dr Buhler, was Bhushanabana Some accounts refer to him as Bhushana Bhatta , others as Pulina or Pulinda †

His date and Contemporaries

As regards the date of our poet, we seem to be on a much surer ground than that of anything else We are able,

* याते दिवं पितरि तद्वचसैव सार्धं विच्छेदमाप भुवि यस्तु कथाप्रबन्धः ।
दुःखं सतां तदसमाप्तिकृतं विलोक्य प्रारब्ध एष च मया न कवित्वदर्पात् ॥
[Introduction to the Uttarabhāga of Kādambarī]

† केवलोऽपि स्फुरन्बाणः करोति विमदान्कवीन् ।
किं पुनः क्लृप्तसंधानपुलिन्दकृतसंनिधिः ॥

[Dhanapāla in h s introduct on to the Tilakamanjarī in eulogistic reference to Bāṇa]

with some sort of confidence to locate him in time unlike many a Sanskrit writer, on the basis of materials, the authority of which cannot easily be disputed We know it as a matter of historical fact that King Sri Harsha flourished during the period from 606 A D to 648 A D We further learn from the autobiographical account left to us by the poet in his *Harshacharita*, that he was patronised by King Sri Harsha Apart from this, we also find a somewhat detailed reference to *a king* Harsha lording it *over the whole of Northern India at the time*, by the famous Buddhist traveller from China, named Hiouen Thsang, who was in India for a number of years from 629 A D to 645 A D, visiting the sacred places connected with the Buddha and his religion From the extensive memoirs, which this traveller has left of his travels in India, read with Bana s own account of the King, it appears almost beyond the possibility of a doubt, that the Chinese pilgrim s ' *A king Harsha, ruling over the whole of northern India*, cannot be any other monarch than the one who patronised Bana, and was later immortalised by him through his pen This brings our poet Bána well within the range of King Harsha s time (606 to 648 A D), and we may safely assert that he must have lived about the closing of the sixth and the first half of the seventh century A D

Besides the above we find a good deal of other corroborative evidence* also, which points to the same conclusion, and consists mainly of a reference to Bana and his works by a number of writers* ranging between the

* Our attention has been very pointedly drawn to this evidence and these writers by Mr P V Kane in his most ably written Introduction to the various portions of Kádambari edited by him The spirit of research which he has so keenly brought to bear upon the subject in the somewhat detailed collation of the different authors and their works in this connection is highly commendable For want of space we however refrain from

8th and the 12th century of the Christian era It may be mentioned here that the importance of Bána's date lies not merely in the location of his own time, but also because it furnishes some reliable basis for fixing the comparative chronology of many other Sanskrit writers mentioned by him For instance, he admiringly refers in the Introduction to his Harshacharita, to the poets Bhása, Kalidása, Ädhyaraja etc, as also to the works, such as Vasavadattá (of the poet Subandhu), Brihatkatha (of Gunadhya), etc, of others, which clearly goes to show that these various important authors must have preceded him in time, and lived sometime before his own namely, the first half of the seventh century

Among the contemporaries of Bana, the one most eminently mentioned is generally said to be the poet Mayura who is popularly known as having also been closely related to him as his father in law Now, this Mayúra was also a great poet, as referred to by Rajashekhara in the Suktimuktavali,* and seems once to have had a contest† with Bana, as brought about by King Sri Harsha A somewhat curious story is prevalent with regard to the two poets Once suffering from leprosy, Mayura praised the Sun in a century of verses constituting the Suryasataka, and got rid of the disease ‡ Thereupon, being jealous of him, Bana maimed

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quoting here at any length from the same, beyond what we have already said above, and would in that event, gladly refer the curious reader for a detailed study of it, to Mr Kane s own admirable Introduction

* दर्पं कविभुजङ्गानां गता श्रवणगोचरम् ।
विषविद्येव मायूरी मायूरी वाङ्निकृन्तति ' ॥

—Rájashekhara in the Suktimuktávali

† स चित्रवर्णविच्छित्तिहारिणोरवनीपतिः ।
श्रीहर्ष इव सङ्घट्टं चक्रे बाणमयूरयोः ' ॥—Navasáhasánkacharita
(Mr Parkhi s Essay)

‡ ' आदित्यादेर्मयूरादीनामिवानर्थनिवारणम् ' ।—Kávya Prakásh

himself, and composed the Chandísataka in honour of the goddes Chandí or Durgá, and thereby had his lost limbs restored. It is possible that this Mayúra may be the same person as that referred to above as 'जाङ्गुलिको मयूरक,' among the companions of Bána during his wanderings, for the verse, just quoted from the Súktimuktávali, might be taken to suggest that the poet Mayura might also have been a 'जाङ्गुलिक' or poison doctor. Another contemporary of Bana *seems to have been the poet Matanga divákara, who,* by the sheer force of his learning, is mentioned by Raja-Shekhara to have been an equal of Bána and Mayúra at the court of King Sri Harsha *

Bána's Literary works and their Estimate

For a proper appreciation of what may have to be said a little later on in dealing with the actual subject-matter of the present heading, it seems necessary that we should first have some definite idea as to the essentials of real poetry, the progress of classical Sanskrit prose and rhetoric, the classification of prose compositions etc ; and we accordingly proceed to do so

(i) **The Essentials of Poetry.**

It may at once be observed as to what constitutes *'real poetry'* in Sanskrit Literature, that mere versification or metrical composition, beyond being an additional and external ornament is no *indispensable* part of it. From the definitions of Kavya or poetry, as given in the various works on Sanskrit rhetorics, it seems almost a settled rule now that *poetry* may be written either in *prose* or in *verse* † It has, indeed, been said that *Prose* is the touchstone of

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* 'अहो प्रभावो वाग्देव्या यन्मातङ्गदिवाकरः ।
श्रीहर्षस्याभवत्सभ्यः समो बाणमयूरयोः ' ॥—Rájashekhara

† 'काव्यं गद्यं च पद्यं च तद्द्विधैव व्यवस्थितम्' । Dandin Káv Pr I

poets.* Similarly it may be observed that the various technical qualities of verbal ornamentation, such as Alankara Guna and Dhvani etc., involving the use of the different figures of speech and the employment of the distinctive rhetorical devices, though in themselves most usefully important and, indeed, necessary to some extent, as serving the purpose of an external embellishment, do not constitute what may be said to be the *soul* of poetry. Human life, with all the realistic interests and features of its woes and weals, and its nature, as it is constituted, is a complex of subtleties,—of the conflicting emotions of love and hatred, of hope and despondency, of fear and compassion, —and these again undergo considerable variation under the varying circumstances of life surrounding them. A faithful reflection of these and other kindred subjects in suitable language, no matter what external garb and rhetorical ornamentation it puts on, is unmistakably Kavya or Poetry. As professor Shairp, in his *Aspects of Poetry* (quoted by Mr. Kale in his Introduction to Kadambari), says, 'Poetry is *the expression*, in beautiful form and melodious language, *of the best thoughts* and *the noblest emotions, which the spectacle of life awakens in the finest souls*,' and which, it might be added, are capable of accomplishment as much by prose as by poetry. According to some Sanskrit rhetoricians, *Rasa* or sentiment of any kind, forms the essential attribute of poetry, which, though versified is, in the absence thereof, no poetry at all, or at best but a poor example of it. But this *Rasa* apart from its connotation of delicious verbal sweetness of expression or theme, can hardly be divorced from the various emotions and sentiments of human existence, that have been referred to above as forming the basis of a real poetic composition.

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* 'गद्यं कवीनां निकषं वदन्ति'—*From* a quotation by Vâmana (as referred to in Mr. Kale's Introduction)

(ii) Development of Classical Sanskrit Prose and Rhetoric.

From the immediately foregoing observations it will be clear that, strange as though it may appear, Poetry or Kavya *properly so called*, may well be composed in prose as well as in verse or metrical form, and the fact appears to have been distinctly recognised by the Sanskrit writers from the very early times down to the period in the neighbourhood of Bana, when Prose Kavya or Poetic Prose composition reached its highest pitch of success in the line Although the metrical or versified form of poetry has invariably been in the field of Sanskrit literature, the predominant vehicle of thought, yet we find that, side by side with this, the prose form of poetic composition has also all along been undergoing a great evolution Our definite knowledge of the earliest traces of prose composition goes back to the Pre Classical period, for we freely come across instances of it even in the Vedas, and later in the Brahmaṇas, the Upanishadas and the various Sutra Granthas But, apart from the fact that they are, almost with a rigid exclusiveness, devoted to religious life and thought, they represent the crudest form of it, and lack, as we expect they naturally should, in variety of theme and any picturesque mode of treatment, until we come down to the early centuries of the present Christian era when, long before the time of Bāṇa we find that classical Sanskrit prose had made rapid strides, and the science of rhetoric, with all its characteristic alliterations long compounds, paronomastic words and numerous epithets etc, had reached a very high stage of development, both in theory as well as in practice Professor Macdonell, in his History of Sanskrit Literature (as quoted by Mr Kale), mentions two important prose inscriptions, one from Girnar and the other from Nasik, as belonging to the second century A D, and says with reference to these —' They show that even then there existed *a prose Kavya style* which, in general character and in many

details resembled that of the classical tales and romances. For they not only employ long and frequent compounds but also the ornaments of alliteration and various kinds of simile and metaphor' There are other inscriptions* also, ranging between the second and the fifth century A. D, which according to Mr Kane, contain almost all the essential features of this specific *Prose Kavya* style Later we gradually come to the most renowned writers of this prose form of poetic composition who carried the art to the highest pitch of development, both as regards its elaborateness and the extremely charming mode of its execution. The first of these is Subandhu the author of Vasavadatta; the second is Dandin, the author of the Dasakumaracharita, and the third, reaching the culminating point, is Baṇa himself Besides these and Bhushanabhaṭṭa, the worthy son of Baṇa, there are other writers of less note, who wrote their works, both before and after Baṇa, in pursuance of the same style with a tolerable proficiency

With these achievements on the practical side, we notice that the theoretical aspects of the art were also making a corresponding progress Nor, indeed, could it be otherwise, for rules grow out of criticism as much as they give birth to it, and the Sanskrit rhetoricians have not been slow in the process We find that as a result of this process, the science of rhetorics had already made a considerable advance, and definite laws of a somewhat elaborate nature had been prescribed, a strict adherence to which was generally obser-

* See Mr P V Kane s Introduction to a portion of Kádambarí (2nd Edition, 1914), page XXI [One of these, as he says, is 'an inscription of Rudradáman (150 A D) Another, 'an inscription of the time of Samudragupta (4th century A D), which, as he says, 'contains a prose that vies with that of Bána himself The third, a 'Mandasor Inscription dated in the Málava era 529 (i e, 473 A D), which as he says 'contains verses that rival in diction and imagery the best efforts of Kálidása Bhavabhutí and other masters of classical Sanskrit']

ved by authors, as we have seen from the early writings of the time referred to above An especial feature of the Prose Kavya in the course of this advance, was the distinction as regards their peculiar features and requirements, between Katha and Akhyáyiká (to be presently dealt with under the sub heading following next hereinafter), the latter of which finds a mention of it as far back as the time of the Sage Kátyayana in some of his Vartikas on Pánini, and which seems to have been well recognised by writers on rhetoric even before the time of Bana, for we find a specific reference to, and a definite attempt at differentiation of, these two classes of prose composition in the works of those who preceded him As for instance, Dandin, who is said to have lived in the sixth century A D, refers to this distinction, and while not quite approving of it himself, says in one place as to what an Ákhyáyika should consist of Subandhu, who, according to one view, preceded Bana, also speaks of it in terms which in substance connote an Akhyayiká, as then well understood Bana him self seems later on to be only too alive to it as is clear from the numerous references he pointedly makes to these in his own writings *

Besides the growth of this distinctive feature between Katha and Ákhyayika in the development of classical prose, we find that criticism had already evolved before the time of Bana, various other rules and canons for the regulation of such poetic compositions Subandhu refers to some of these, and Dandin says as regards the main characteristic feature of a Prose Kavya, that 'a vigorous flow and an abundance of compounds is the very life or essence of prose composition † and points out later that in his own enunciation of the principles of rhetoric, he was

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* [illegible] etc.—Kádambarí.

† 'ओजः समासभूयस्त्वमेतद्गद्यस्य जीवितम्'—Kav. 1.80

not striking any new line, but was merely presenting *in a fresh refined form* what the previous great authors had already conceived and defined About the time of Bana we find that the science of rhetorics had, in punctilious elaborateness and the diffusion of verbal display in a large variety of forms, reached almost the very limit of excess, and various authors appear to have carried the execution of the same in their writings to well near the nauseating extent. The excessive use of the minutely different figures of speech, the extensive employment of puns or verbal quibbles and alliterations, of paronomatic words and epithets, the dexterous arrangement of words and letters, giving rise to different meanings under different constructions of the same, the introduction of puzzling riddles or conundrums, —all these and other similar literary devices* of a highly technical character, had come to be regarded as matters of accepted practice for the excellence of any piece of writing, and we come across writers of this school vying with one another in the clever and superior handling of the same For instance, we find the poet Subandhu indulging in a sort of self-sufficiency as regards the superior manner in which he could bring the figure of speech '*Slesha*' (consisting of ambiguities), to bear upon *each letter or syllable*† of a phrase or sentence

It may be observed in this connection that the highly wrought peculiarities of rhetoric and the development of a distinct line of *Poetic Prose* under the guidance thereof,

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* Bána himself mentions many of these in numerous places in his works, e. g 'अक्षरच्युतकमात्राच्युतकबिन्दुमतीगूढचतुर्थपादप्रहेलिकाप्रदानादिभिः' (Kádambari) The reader will find all these explained in their proper places in the following pages

† 'सरस्वतीदत्तवरप्रसादश्चक्रे सुबन्धुः सुजनैकबन्धुः। प्रत्यक्षरश्लेषमयप्रबन्धविन्यासवैदग्ध्यनिधिर्निबन्धम्। (As quoted by Mr Kane in his Introduction)

which have been just referred to, did indeed, mark a definite deviation from the traditional age long practice of metrical composition when *versified poetry* alone was considered as the proper mode of literary expression, and *prose* was not only not thought worthy of recourse, but actually looked down upon as a *mere tame medium*, which writers and poets of the ancient school generally disdained to employ It may, therefore be said to the standing credit of the writers and poets of the above school of *Poetic Prose Composition*, that, to whatever criticism of overdoing of the art they may have justly or otherwise, exposed themselves, they have successfully carried through a sort of *reformation* or *revolution* in the literary art and have, by their dexterous handling of all the available materials raised *Prose* to a position of dignity so far enjoyed only by the ancient *Verse*

(iii) The distinction between Katha and Akhyayika

As has already been pointed out above, Kathá and Akhyayika form the two main classes of this type of Prose Composition, as defined by the different writers on rhetorics, Dandin, who is generally assigned to the sixth century A D , and thus appears to have preceded Bana, is the first writer who attempts at a definite differentiation between the two He bases his own observations on the views of other writers on rhetorics, and though he lays down certain definite points of distinction, he himself does not appear to approve of them, for he later on remarks that no hard and fast rule can really be laid down to distinguish the two, and that they are but the two different names for the same class of writings. According to him, however, the main points of distinction are these.—*(a)* An Akhyáyika consists of chapters or sections called Uchchhvasás, and contains verses in the Vaktra and Aparavaktra metres, while in a Kathá no such qualification is necessary. *(b)* While an Ákhyayiká should be devoid of

them, a Katha should contain a description and treatment of such subjects as the kidnapping of a girl, warfare, separation of lovers, rise of the sun and the moon, etc, (c) An Ákhyáyiká has the hero as the person who narrates his own story, while in a Katha the story may be narrated either by the hero himself or by some other individual It may be noted here that these main points of distinction between the two varieties of prose Kavya, find an almost parallel corroboration in Bhamaha,* who comes after Dandin, and mentions the characteristic features of both as given above Vishwanatha, later on, in the Sahityadarpana† draws attention to the following distinction between the two, *viz* that in a Katha some interesting topic is described by a composition in prose, having a verse in the Árya metre here, or a verse in the Vaktra or Apavaktra metre there, with a salutation in verses at the commencement of it, and containing a description of the conduct of wicked people etc. An Ákhyayika is, it adds, like a Katha with this addition that it contains an account of the poet s family and parentage, etc , as also that of other poets, etc It appears from the works of other writers of rhetoric also, that the division into chapters or sections, and the other features of distinction between the two varieties set forth above, are more or less a matter of *com*

* गद्येन युक्तोदात्तार्था सोच्छ्वासाऽऽख्यायिका मता । वृत्तमाख्यायते तस्यां नायकेन स्वचेष्टितम् । वक्त्रं चापरवक्त्रं च काले भाव्यर्थशंसि च ॥ कवेरभिप्रायकृतै-रङ्कनैः कैश्चिदङ्किता । कन्याहरणसंग्रामविप्रलम्भोदयान्विता ॥ न वक्त्रापरवक्त्राभ्यां युक्ता नोच्छ्वासवत्यपि । संस्कृतं संस्कृता चेष्टा कथाऽपभ्रंशभाक् तथा ॥

—Bhámaha I 25 28

† 'कथायां सरसं वस्तु गद्यैरेव विनिर्मितम् । क्वचिदत्र भवेदार्या क्वचिद्वक्त्रा-पवक्त्रके ॥ आदौ पद्यैर्नमस्कारः खलादेर्वृत्तकीर्तनम् । आख्यायिका कथावत्स्या त्कवेर्वंशादिकीर्तनम् ॥ अस्यामन्यकवीनां च वृत्तं गद्यं क्वचित्क्वचित् ।

—Sáhityadarpana, Chapter VI

mon ground among all, with only, if at all, a slight variation of minor importance here and there Now, applying these tests to the chief works of Baṇa, we find that his Harshacharita is an Ákhyáyika, and his Kádambari, a Katha a fact which the author has himself clearly intimated to us in the introductory verses* to each

(iv) Bāṇa's Literary Works.

Among the literary works of Baṇa, Kadambari, by the common consent of all Sanskrit scholars, occupies the most pre-eminent position From some preceding observations in connection with his life history, it would appear that Baṇa died leaving this work unfinished, which gives rise to the inference that it must have been his last work and as such the outcome of a master mind in its maturer years — an inference which we arrive at and also find so well established on a comparative appreciation of it with the rest of his works. All the wonderful literary devices and verbal quibbles,—puns, alliterations, paronomastic expressions, the various figures of speech, obscure riddles or conundrums, etc, which, as has been referred to above, formed the standard characteristic features of a good Prose composition at the time,—not only find a full and free play in it, but seem to have been employed in a manner the ease and smooth flow of which unmistakably shows the clever hand of a master workman in the art behind it. To such a superlative degree of luxuriance, indeed, has the treatment of the subject in it reached, that it has brought

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* 'तथापि नृपतेर्भक्त्या भीतो निर्वहणाकुलः ।
करोम्याख्यायिकाम्भोधौ जिह्वाप्लवनचापलम्' ॥

—Verse 20 Intro to Harsh Ch

'द्विजेन तेनाक्षतकण्ठकौण्ठ्यया महामनोमोहमलीमसान्धया ।
अलब्धवैदग्ध्यविलासमुग्धया धिया निबद्धेयमतिद्वयी कथा' ॥

Verse 20 Intro. to Kádambari.

down upon his devoted head a volume of criticism* from some Western Scholars the severity of which is only equalled by the curious interest it seldom fails to arouse in us

As has already been pointed out elsewhere, the half finished story of Kadambari as written by Bána, was completed by his son Bhushaṇabaṇa or Bhushaṇbhaṭṭa, to whose great credit it must be said that he very ably maintained to the end the high standard of literary workmanship set out by his worthy father at the commencement of it

In this connection it may not be out of place here to add something as to the *source of the story of Kadambari* It is no doubt true that much of the complication and elaboration of the plot has its source in the poet s own imagination and experience, but it appears rather certain that the skeleton or bare outline of the story he must have borrowed from the Brihatkathá of Guṇaḍhya, to which he refers in such appreciative terms in his own works† The original of this great work of Guṇadhya, which was written in the *Paishachi* language, is not now extant or available But we have, in the Kathasaritsagara of Somadeva, and in the Brihatkathamanjari of Kshemendra, abridgements and translations into Sanskrit of the same, and although these two latter works belong to a period several centuries after Baṇa, yet we have in the first place, the statement of Somadeva himself that his own work was

* As for instance see Prof Weber s observations on it wh ch we have quoted among the prefatory remarks at the head of our summary of the story of Kádambarí

† 'समुद्दीपितकन्दर्पा कृतगौरीप्रसाधना । हरलीलेव नो कस्य विस्मयाय बृहत्कथा' ॥

—Intro verse 18 to Harsh Ch

'बृहत्कथाकुशलैः'—In the descr ption of the city of Ujjayiní ,

Kad.

based on the Brihatkathá, and in the second place, some evidence that the latter work was in existence before the time of Bána; for, besides Bána himself, we find specific references to it in the Kávyadarsha by Dandin* and in Vasavadattá by Subandhu.† On a perusal of the Story of King Sumanas‡ in the Kathasaritságara, as quoted at some length by Dr. Peterson in his Introduction to Kádambarí (P. 86 to 94), we find a striking similarity in it to the various incidents of Bána's Kádambarí, so much so that, while reading it, we almost forget if we are not actually reading the Kádambari itself, and not the Kathásaritságara with the only exception of names. We have

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* ' कथा हि सर्वभाषाभिः संस्कृतेन च बध्यते । भूतभाषामयीं प्राहुरद्भुतार्थां बृहत्कथाम् ' ॥

—Dandin in his Kávyádarsha

† ' बृहत्कथारम्भैरिव शालभञ्जिकोपेतैः '—(As quoted by Mr Kane).

‡ ' . . . . अभूत काञ्चनपुरीत्याख्यया नगरी पुरा । तस्यां च सुमना नाम महानासीन्महीपतिः ॥ . . . . तमेकदास्थानगतं प्रतीहारो व्यजिज्ञपत् । देव मुक्तालता नाम निषादाधिपकन्यका ॥ पञ्जरे स्थितमादाय शुकं द्वारि बहिःस्थिता । . . . . विज्ञप्य त्वां प्रवेष्टुमिच्छति ...... सा च प्रणम्य राजानमेवं व्यज्ञापयत्तदा । देवायं शास्त्रगङ्गाख्यश्चतुर्वेदधरः शुकः ॥ कविः कृत्स्नासु विद्यासु कलासु च विचक्षणः । मयेदवस्तोपयोगित्वादिहानीतोऽद्य गृह्यताम् ॥ इत्यर्पितस्तदादाय प्रतीहारेण कौतुकात् । नीतोऽग्रे भूपतेरेवं शुकः श्लोकं पपाठ सः । . . . . ततोऽतिविस्मिते राज्ञि मन्त्री तस्याब्रवीदिदम् । . . . इत्युक्ते मन्त्रिणा राजा स शुकं पृच्छति स्म तत् । कौतुकं भद्र मे ब्रूहि स्ववृत्तान्तं क्व जन्म ते । . . . . ततः स वाष्पमुत्सृज्य वदति स्म शुकः शनैः । . . . . हिमवन्निकटे राजन्नस्त्येको रोहिणीतरुः । . . . तस्मिन्नेक एव शुकस्तस्थौ कृताश्रयः । तस्मादेकोऽहमुत्पन्नस्तस्यां दुष्कर्मयोगतः ॥ जातस्यैव च मे माता शुकी सा पञ्चतां गता । तातस्तु वृद्धः पक्षान्तः क्षिप्त्वा पर्यपालयत् स्म माम् ॥

.. ...etc For a full account up to the end of the story, the reader is referred to the Intro: of Dr Peterson. The passage is too lengthy even to be quoted in an abridged form from beginning to end

quoted in the foot-note a few lines from it, which clearly indicate what a close parallel they bear to the main incidents in the story of Kadambari, as far as they go King Sudraka, the Chandala girl, the constant Parrot, Harita, the sage Jabáli, etc, have all their original counterparts in this work in King Sumanas, the Bhilla kanya, the parrot Shástraganj, Marichi, and the Sage Paulastya, etc respectively. Nor are those of the Salmali tree (in the Rohini tree), the lotus lake etc., together with the precise incidents connected therewith, wanting in it All this goes to show unmistakably that, whatever improvement he may have effected in the general moulding of his own plot and narrative, the crude frame work thereof has its undoubted origin in the story we read in the Kathasaritsagara as based on the Brihatkatha of Gunadhya

The other well known work of Bana is his Harshacharita. It gives us some account of the outstanding events and features of King Harsha's early reign, which though in the main true historically, show clearly the touches of a poet's hand in it It also furnishes us with a considerable amount of autobiographical matter connected with the life and times of the poet Besides the author's own account, it also contains a few references to other authors and some works by name, and this fact has imparted to the work an immense importance, as has already been pointed out above in the discussion about the poet's date, as a landmark in the history of Sanskrit literature, as it enables us to fix the probable dates of certain well known Sanskrit writers and their chronology generally From the point of view of literary accomplishment it may be said to rank next after Kadambari, for, although it is endowed with considerable literary merit and contains all the necessary features of the prevailing style of prose composition, with its ingenious puns, alliterations, long compounds and cleverly set out figures of speech etc. it lacks that perfection of finish and the easy confidential touch

of the master hand which characterise the Kadambari, and as such may well be said to have been but a fore runner to it

Two other works of Bana are generally said to be the Chandisataka and the Parvatiparinaya Both these are of a comparatively minor character and appear to be the results of his somewhat early literary endeavours The first is a composition in praise of the goddess Chandi or Durga, consisting of a hundred verses in a smooth flowing vigorous style and some choice diction The curious circum stances of the popular belief under which it is said to have been written, have already been set out in connection with Bana s relationship with the poet Mayura The second is a drama describing as the very title of the work indicates, the marriage of the goddess Parvati with Shiva, and thus happens to coincide with the theme of Kalidasá s Kumarasambhava Considering the appreciative terms in which he refers* to Kalidasa we may safely infer that he must have fairly extensively read his works, and done so with admiration Now, if this be a fact, about which there hardly seems to be any doubt, we should not be surprised to find in it frequent traces of a striking similarity and even imitation of the thoughts and verbal expressions of Kalidasa We may even go so far as to say that the very work itself *might have been inspired* by a perusal of the Kumarasambhava In this view of the matter the suggestion of some of those scholars who aver on that hypothesis that it is not the work of Bána, does not stand to reason

We are also informed that in a commentary on the Nalachampu by Gunavinayagani, there occurs a passage†

* 'निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु । प्रीतिर्मधुरसान्द्रासु मञ्जरीष्विव जायते ' ॥—Intro. verse 17 to the Harshacharita

† 'यदाह मुकुटताडितकनाटके बाण —

which shows that a fifth work, a drama called Mukuṭá-taḍitaka, was also written by Báṇa, but this reference by the commentator of Naiachampu stands almost severely alone and we have no other source of information as to any further particulars about it

About the authorship of Ratnavali, one of the three well known works most commonly ascribed to King Harsha, the view is held by certain western scholars,* on the basis of a statement† occurring in the Kavya-Prakásha, that it was really the work of Baṇa, who got for it "from King Harsha neither fame, nor divine favour but a third 'fruit' of poetry, namely, money, and passed it on as the work of his patron But this appears to be an erroneous view based merely on conjectures and cannot be acceptable in the absence of any positive, or at least convincing, evidence

(v) Literary Estimate

Having premised so far, let us now pause for a while and see in the light of the foregoing materials, as to how far Baṇa has succeeded in the execution of his own works as a literary artist, what position he has secured for himself as a writer of classical Sanskrit Prose, and what his commonly or exceptionally accepted excellences and blemishes are

In doing so, we may at once say that Baṇa easily

[illegible] (वि?) [illegible],

[illegible] ।

[illegible]

[illegible] ' (t Dr Peterson s Intro. to Kád p. 98

* F g Hall Bühler Peterson etc. (Dr Peterson s Intro. p 98).

† 'श्रीहर्षादेर्धावकादीनामिव धनम्'—Kávya Prakásha

stands head and shoulders above many of his preceding, contemporary or subsequent writers of the particular variety of poetic composition, which, passing through a long course of almost revolutionary growth, found a culmination in his own writings Prose composition, which had now boldly emerged out of its traditional lowliness into the dignified position of poetry, as conceived without the external trammels of metrical qualifications, was said to be *'the touchstone of poets'*; and it was in *this* that Bana highly excelled, as testified to by Bhojaraja in his 'Saraswati-kaṇṭhabharaṇa * The style of his composition is Paṇchali,† and his own writings furnish us with some of the best specimens or samples of it in the whole range of Sanskrit literature.

General.

Báṇa's works, which cover a very wide range of an all-round excellence, have secured for him *an easy first class* among the writers of classical Sanskrit Prose, and he is rightly regarded as one of the greatest of Sanskrit poets He has had an extremely rich and fruitful harvest

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* 'यादृग्गद्यविधौ बाणः पद्यबन्धे न तादृशः' ।—Sar Kaṇth Bharaṇa

† There are different varieties of '*Ritis*' or styles of composition in Sanskrit, which are *three* according to some, *four* according to others, and *six* according to a third set of rhetoricians, such as Bhojarája and others The last six, which include all the others are Vaidarbhí, Paṇchálí, Gauḍí, Yávantiká, Láṭíyá and Mágadhí 'वैदर्भी चाथ पाञ्चाली गौडी चावन्तिका तथा । लाटीया मागधी चेति षोढा रीतिर्निगद्यते' । Of these, the first one is said to be best suited for a composition in metrical form, whereas the second one, i e. the Paṇchálí style is believed to be most effective in the case of one in Prose Báṇa has composed his works in the latter style, the chief characteristic of which is defined to be the *equal balancing of words with their sense* as regards the cumulative effect of their beauty 'शब्दार्थयोः समो गुम्फः पाञ्चाली रीतिरिष्यते । शीलाभट्टारिकावाचि बाणोक्तिषु च सा यदि' । Here we have with the definition of the Paṇchálí style, an appreciative reference to the writings of Báṇa as well

of eulogistic references to him from a large body of Sanskrit scholars, both Indian and European, ancient and modern, all of whom have joined in a chorus of praise for him. The literary critics of his own country have indeed vied with one another as regards the *peculiarity of the mode* in which they have given expression to their respective appreciation of him. One of these, as translated, says 'Just as formerly *Slukhandini* was born as *Slukhandi*, so do I think *Vani* (the goddess of speech) became *Vana* (the poet Bana) with a view to attain to greater boldness of speech.* Another similarly says, 'Endowed with sweet accents, a fair complexion (otherwise *gentle melodious letters*) and beautiful feet (*i e*, *fine verbal expressions*), and being full of delicate sentiments and gestures (otherwise, *fine sense*), (some she) captivates or attracts the mind of the entire world. What? Are you talking of a young damsel? No, certainly not. I am referring to the poetic speech (*i e*, the poetic composition) of the sweet natured Bana'.† There are others who have referred to him in more or less similar strain.‡ A curious appreciation, which is commonly

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* 'जाता शिखण्डिनी प्राक् यथा शिखण्डी तथावगच्छामि । प्रागल्भ्यमधिकमाप्तुं वाणी बाणो बभूवेति ।

—Áryasaptasáti of Govardhanácharya, verse 37, Ch I

† 'रुचिरस्वरवर्णपदा रसभाववती जगन्मनो हरति । तत् किं तरुणी नहि नहि वाणी बाणस्य मधुरशीलस्य ' ॥

—Dl armadása in his Vidagdhamukhamandana (as quoted by Mr Kale)

‡ Among these may be quoted the following —

'युक्तं कादम्बरीं श्रुत्वा कवयो मौनमाश्रिताः ।
बाणध्वनावनध्यायो भवतीति स्मृतिर्यतः ॥—Kirti Kaumudi I 15

'[illegible] मदनाकारधारिणा ।
धनुषेव गुणाढ्येन निःशेषो रञ्जितो जनः ' ॥—Nalach…

utterd by Sanskrit scholars is the oft repeated sentence* which, as translated implies, that '*Bána has left nothing untouched*,'—'and', it might with propriety be added, 'has touched nothing which he has not adorned,' as has been so aptly said of a well-known English poet About the proficiency in the art of 'crooked sayings' Kaviraja, the author of the Raghava Pandaviya claimed in the well-known couplet,† that the only three poets who were well versed in it were Subandhu, our own author Bána and Kaviraja himself, it being doubtful whether or not there was any *fourth* 'like unto these three' Whether it be in the dexterous use of paronomastic expressions or in the matter of the proper balancing of words, in the depiction of the particular sentiments or the due employment of the various figures of speech, in the felicitous appropriation of the sense or the delightful narration of stories, Bána displays, almost uniformly, a high standard of literary workmanship, the smooth and easy movement of which is only rivalled by the great superiority of skill which characterises it throughout. Hence it is that he has been rather felicitously termed by one of his admirers as 'a lion,‡ moving leisurely and confidently about throughout the whole length and breadth of the great and profound Vindhya forest of poetry,' for, while some writer happens to be particularly skilful in this device or that, he is equally and easily at home with all

Coming from these general observations to somewhat

* 'बाणोच्छिष्टं जगत्सर्वम् '—'The whole world is touched by Bána'

† 'सुबन्धुर्बाणभट्टश्च कविराज इति त्रयः ।
वक्रोक्तिमार्गनिपुणाश्चतुर्थो विद्यते न वा ' ॥—Rághava Pándaviya I 41.

‡ 'श्लेषे केचन शब्दगुम्फविषये केचिद्रसे चापरे-
ऽलङ्कारे कतिचित्सदर्थविषये चान्ये कथावर्णने ।
आः सर्वत्र गभीरधीरकविताविन्ध्याटवीचातुरी-
सञ्चारी कविकुम्भिकुम्भभिदुरो बाणस्तु पञ्चाननः ' ॥—Srichandradeva

closer quarters, we find that among the outstanding features of Baṇa's literary workmanship must be mentioned, *first*, his *superior skill in the art of construction.* In the story of Kádambari he has laid out an extremely ingenious plot, and has carried it through a somewhat long and intricate course of consistent development with wonderful success His great powers in the management of such a difficult and highly complicated plot are manifest throughout from the way in which he has arranged the numerous incidents of it, which so well serves to sustain to the end the lively interest and the eager curiosity of the reader,—the way in which he has, from time to time, brought the various characters of the story into play,—the way in which he has brought about the subtle interlacing of the threads of the double narrative of Vaishampayana, the parrot, on the one hand, and that of the sage Jabali, on the other,—and also from the way in which he has introduced into the main story the incidents connected with Mahásvetá s passionate love and subsequent sorrow for Pundarika, which at once serve as '*a preparation and a foil*' for the story of the real heroine, Kadambari, which follows thereafter The effective contrast in which the quiet humble lives of the birds in the Salmali tree or those of the holy sages in the recesses of the sacred wood on the one hand, and the bustling pomp and magnificence of King Sudraka s and Tarapida s courts on the other, have been set out, illustrates in a striking manner the constant alertness on his part in the management of the particular details of it The grand dramatic opening of the story at the court of king Sudraka, the introduction of the beautiful Chaṇḍala girl and the learned Vaishampayana with his wonderful tale, have a peculiarly realistic effect on the reader's mind, who is inevitably roused into a genuine *living* interest in the general fate of the entire narrative The intermixing of a certain mysterious element and superhuman machinery with the other threads

Excellences.

of the tale, and the presentation of some of the characters as passing through their second or even third birth, have been very skilfully carried out, and the constancy with which they appear so well marked throughout not only does credit to the genius of the poet, but also points distinctly to his great skill in the art of construction.

Another noteworthy feature of Bāṇa as a great poet is *the wonderful skill and discrimination* he displays *in the matter of individual characterisation* Every one of his characters in Kadambari is as though he were a living figure in flesh and blood, moving about in a world of reality and no romance So vivid and consistent are the colours with which they constantly appear painted that there can hardly be a mistake in at once and distinctly recognising them. *They have come to acquire their individual* well-established identities The young and compassionate ascetic Harita, ever ready to help those in distress, the austere and religious minded sage Jabali, the generous minded unselfish King Tarápida, the simple and gentle queen Vilasavati, the faithful and obedient Pattralekha, the noble and high minded princess Mahasveta, the wise and selfless minister Suknasa,—these are some of the comparatively minor characters who can never fail to touch deeply the heart of the reader The hero and the heroine of the great romance have, however, naturally had a keener attention from the poet, and have been, more especially the heroine, painted with a much finer brush Hanging between 'the conflicting emotions of love on the one hand, and virgin modesty on the other, at one time reviving with a feeling of the hope of re union at another sinking into despondency with the keen sense of a long drawn out separation, now thinking of the honour of her family and her filial duty to her parents, again being irresistably carried away by 'a new born longing' of the heart, now deterred by a feeling 'of the world's scorn, again being encouraged by the 'know-

ledge that a world given in exchange for this will be a world well lost,'—such is the gripping picture of Kadambari s maiden heart, on the superb representation of which the poet obviously seems to have spent a good deal of his unusual skill in charactensation, as based on a powerful gift of imagination and a rich discerning wealth of minute observation

A third distinguishing feature of the great romance may be said to be *the immunity of its descriptions from any sort of sensual grossness.* Although the predominating sentiment of the work is *Love* or *Sringára*, and it contains numerous glowing descriptions of it, they are almost invariably full of elegance and chastity, and in the main represent 'a picture of youthful love as yet free from the undue development of the sensual side of the passion' which appears so much to deface the writings of some of his well known contemporary and preceding writers The purity which throughout characterises the descriptions of such incidents as the throbbing sentiments of Mahasveta s heart with an equally passionate echo from that of Puṇḍarika, when a vehement emotion of love at first sight gets a complete mastery of their delicate situation, and a repetition, perhaps far more powerful than ever before, of the same in the case of Kadambari when her innocent maiden eye meets that of Chandrapida, is, indeed, remarkable to a degree

A further conspicuous characteristic of our great poet is *the extraordinary keenness of observation*, which he has so minutely brought to bear upon his varied descriptions of the different phenomena and objects of nature on the one hand, and those of the more common aspects of human life on the other. He was not only an ardent admirer of Nature under many of its peculiar features, as is only too well revealed to us by his grand descriptions of the rising and setting of the sun and the moon, the twilight with the

growing darkness of the night, the sublime scenery of the lofty Himalayas, the beautiful lake Achchhoda as situated in the midst of awe inspiring forest surroundings, all of which breathe a wonderful freshness and vigor of supreme delineation—but also a keen observer of the commonplace sides of life and its ways through a variety of stages, for, if he has in one place provided us with some of the striking instances of it in the form of the comparatively humble and lonely lives of the ascetics in their forest hermitages, he has not in the other neglected to do so in the shape of his vivid descriptions of the great pomp and grandeur of kings courts in their royal cities and palaces, for all of which the opportunities of his long wanderings abroad in his early life, and later on his own personal experience of 'a dweller, now in a king's palace, now in the secluded recesses of a hermitage,' so well fitted him. On a slightly higher plane stands the eloquent address of the learned minister Sukanasa to prince Chandrapida on the occasion of the latter's consecration as Heir Apparent, which, in the breadth of its wise observations, can hardly fail to strike us as being something more than a mere chapter of a tale in romance. Nor does our human interest in the lower creation seem to have escaped his keen attention, for in the quiet lives of the birds in the Sálmali tree we have a picture of these creatures which, from the soft humane manner in which it has been presented to us, cannot but evoke from us a peculiarly realistic sympathy for them

As *the fifth* distinctive mark of excellence with which Bána's genius presents us in the Kadambari, may be mentioned *his great skill in the successful adaptation of a superhuman machinery to the daily concerns of an ordinary human life*. We at first feel the introduction into the tale of such divine and semidivine characters as the moon, the Gandharvas etc., whose usual sympathies and interests can hardly be regarded to have anything in

common with the plain every day life of men on earth as an extremely awkward device and not a little inconvenient feature in the whole plot But so superb is the poet's genius in the consistent development of his story that as we proceed on, we soon become disillusioned and our anxiety gives way to what gradually turns out to be nothing else than the usual tale of our own human sorrow and divine consolation, of death and the passionate longing for a union after death,—a tale in which we ultimately come to have for these very characters, though shadowy and represented as passing through a second or even third life, an all engrossing interest and sympathy throughout the whole of their protracted careers of happiness and suffering

As *the last* distinguishing feature of Bâna's writings may be pointed out *the superior elegance and forcefulness of his literary style* He shows a wonderful command not only over the Sanskrit language and vocabulary, but also over the various rhetorical devices and healthy verbal gymnastics, which formed a somewhat prevailing feature of the writings of the time Although we find him indulging freely in the play upon words, which are sometimes of a very obscure nature, and long and numerous compounds which were regarded as *the very life of prose composition*, yet he does so in a variety of ways which successfully relieves against the monotony thereof He displays great skill not only in the effective use of choice *words and expressions, but also in the successful* employment of the various figures of speech and other literary embellishments, such as smooth flowing alliterations and fine beautiful epithets. If at times he pours out long, heavy sentences, with an almost unending chain of epithets and other verbal imagery, he is not unmindful of the agonising effect of it on the reader, and generally follows them up with short, quick and forceful sentences, which goes to show that he can both be effective and brief

when the exigencies of a particular situation so require Báṇa's style is, generally speaking, *highly graceful and elegant* with an extremely ornamental and sonorous prose, which abounds in fine and delicate thoughts and beautiful poetical fancies.

Blemishes

With all these and other outstanding merits of Baṇa's works we have to take into account also what are considered, according to modern, and more especially ; the European, criticism, to be the serious blemishes of his writings *One* of these, as based on the well known observations of Professor Weber,* is that they are full of obscure puns upon words or verbal quibbles, and contain too many and long compounds, with an outrageous overloading of epithets on words, and obscure expressions, which renders all progress through the work well nigh impossible As to this charge it may be said that it is not very far from being well founded to some extent, according to the modern standard of stern criticism The reader no doubt, sometimes feels bewildered while passing through the maze of double meaning obscure words, lengthy and unwieldy compounds and a mass of epithets with secret allusions, and is prevented from getting at the root of all this verbal imagery by a proper comprehension of the real sense underlying them. But nevertheless, in justice to our great author, it must be said that he not only wrote in a language in which there are *hard and fast rules of rhetoric*, even a slight deviation from which would have spoiled his work, but did so at a time, the prevailing spirit of which wanted him to imitate a highly pedantic, elaborate and almost extravagant style, in the

* We have quoted the particular passage in question in the prefatory remarks to our Summary of the story of Kádambarí, and have also referred to it in the course of our comments on 'Kádambarí', as one of the works of Báṇa, under sub heading (iv) above The reader is requested to glance through it before taking up the present discussion

absence of which his works could hardly be expected to have been well received,—when as we have already seen, one of the rules of rhetoric laid considerable *stress* on *a profusion of compounds as being the very life of prose*, when the successful use of *Vakrokti* or *Crooked expressions* was actually regarded *as a great art*, about the rare possession of which we have seen Kaviraja so much boasting,—when great poets like Subandhu, the author of Vásavadatta, took great pride, as we have already noticed, *in their skill in puns on each letter* Besides, we find that in spite of what has now come to be regarded as a blemish, the works of Bana have successfully withstood the sufficiently severe test of the strongest critics of his own country,' all of whom, as we have seen above have spoken of him in the most glowing terms We have therefore not only to judge him according to the literary standard of his own times as ' influenced by the tendencies and approved methods thereof but also to guard very carefully against foisting our modern ideas of criticism upon a work now separated from us by a long number of centuries and vastly changed circumstances of life

Another blemish is said to be his long drawn out descriptions in places with an undue stress on every detailed particular, which with the addition of long compounds and numerous epithets, tends to exhaust the reader's patience and greatly retards the smooth progress of the main story

A further serious blemish is said to arise out of the plan of a number of stories within stories being set in a common framework, which involves the inevitable inconvenience of the thread of the main story being lost in the numerous digressions from it, and which is further complicated by the overlapping of the currents and cross currents of the various narratives,—of the parrot to king Sudraka, of Jabáli to his disciples as reported to king

Sudraka by the parrot, and at the end of Jábalı s tale, that of the parrot to king Sudraka again,—all this, together with the final reversion to the main narrative between King Sudraka and the Chaṇdala girl at the end of the parrot s tale, seems too much for the reader to carry in his head through the difficult pages of a long romance Dr Peterson though not actually going so far as to regard the putting of a greater part of the story into the parrot s mouth as a blemish, apparently seems to consider it to be a great drawback 'as involving too large a draft on the reader s imagination,' and very detrimental to the verisimilitude of the story, which is only saved from that effect by the reader recalling to himself as to who the real speaker behind the parrot is

The Presiding Deity of Bāṇa

This is comparatively a minor question The deity seems apparently to be the God Shiva After the first verse in Kadambari, which is adressed to Brahmá, in the second he salutes Shiva In the opening verse of his Harshacharita also he salutes Shiva In the benedictory verse to his Párvati Pariṇaya he offers his adoration to the divine couple, Parvati and Shiva There is also other internal evidence bearing on the point We find in the Kadambari numerous references in the shape of similes and metaphors by the poet to the God Shiva, who is also further described and referred to as the Mahakala In the Harshacharita—Uch 2—He says 'अथान्यस्मिन्नहन्युत्थाय देव देवस्यविरूपाक्षस्य विधाय पूजाम् प्रीतिकूटान्निरगात् [' Then on some other day, having risen and performed the worship of the *great God Shiva* (he) went out of or departed from Prîti kûta] This clearly shows that the Presiding Deity of Báṇa could have been no other than the God Shiva

Some scholars are of opinion that his Presiding Deity was Nrisiṃha, and quote the third verse जयत्युपेन्द्रः etc from the introduction to Kádambari in support of their

assertion But this view does not appear to be well founded, as it is based on a solitary reference to that deity, and the fact is not further supported by any other reliable or at least convincing testimony

A brief note on the different meanings of the word Kàdambari

The word '*Kádambari*' has a variety of significance *In the first place* it is the name of the daughter of Chittraratha, the supreme lord of the Gandharvas, who is the heroine of the present romance of that name *Secondly* it signifies a liquor that is distilled from the Kádamba tree or its flowers *Thirdly*, it refers to wine in general *Fourthly*, it signifies the rut of an elephant *Fifthly*, it refers to a female bird *Sixthly*, it particularly refers to a female cuckoo *Seventhly* and lastly, it signifies rain water as collected in a ditch or depression

A short abstract of the story of Kádambari.

The story of Kadambari, which the learned author presents to us in his work, involves an extremely complicated plot, and the difficulty of a proper comprehension of it is further enhanced by the fact that many of its characters have a double or triple role to fulfil, being represented as passing through a series or succession of more than a single life or birth Besides, the work abounds in unusually long and numerous cumbersome compounds, and highly-coloured sustained descriptions, interwoven together with a rich imagery of subtle thoughts and highly wrought similes and metaphors, which very often suppress from view the main currents of the story underlying them In the words of Prof Weber (as quoted by Dr Peterson) "there is in Kadambari ['an outrageous overloading of single words with epithets,' and ' the narrative proceeds in a strain of bombast, amidst which it—and if not it then the patience of the reader—threatens to perish altogether the verb *is kept back to the second, third, fourth, nay, once to* the sixth page, and all the interval is filled with epithets and epithets to these epithets ...in short, Báṇa s prose is an Indian wood, where all progress is rendered impossible by the undergrowth until the traveller cuts out a path for himself, and where, even then, he has to reckon with malicious wild beasts in the shape of unknown words that affright him]] This description, which Dr Peterson characterises as ' *vigorous,*' though it might appear a little over-drawn, is yet not very far from the truth In addition to all this, there is a certain amount of mystery which surrounds the entire scheme of the story and hangs solution almost to the end These drawbacks not unoften prevent the busy student, who has not much time exclusively to devote to the luxuriant details of it, from having a thorough grasp of the main current of the story, which is so necessary for a proper comprehension and apprecia-

on of the various portions of it It has, therefore, been hought not out of place here to set out in as brief a com- ass as possible, a summary of the *whole* story as stripped f all its rich ornamentation, although the present com neutary only deals with the *Introductory Portion* of it It s as follows —

There was once a king, possessed of great power and majesty, named Sudraka, who reigned in Vidisa, a city ituated on the bank of the river Vetravati Once upon a time as he was sitting in his Hall of Audience, surround- ed by his ministers and other princes, the portress entered and informed him that a certain Chandala girl of exquisite beauty, hailing from the south, was waiting at the door, with a parrot in a cage which she wanted to present to the king The king thereupon ordered her to be brought in, and when she entered, the king along with his courtiers was much struck with her exceeding grace and beauty, and as he wondered at it, her attendant, who accompanied her after salutation informed him that the girl was his master s daughter, sent to present at the king s feet a parrot, skilled in all the various arts and scriptures, and named as Vaishampayana Having said this he laid the cage at the king s feet and withdrew, and the bird, bending its right foot in homage saluted the king with a verse composed in his honour While the king was marvelling at this, and discussing with his ministers as to how a parrot could possess such a power of speech and so much varied knowledge of all the different arts and sciences, the sound of the mid-day conch or drum fell on his ears, and he rose to go away from the Hall of Audience in order to perform his mid day duties While rising he ave orders that the Chandála girl and Vaishampayana, e parrot, should be properly looked after On his turn to the Hall again after the performance of those sual duties, he sent for the parrot, and after enquiring from him as to whether he had had a proper meal in the

inner apartments, to which he testified in a highly eulogistic tone, he put a number of questions to him with a view to be relieved of a curiosity that was growing every moment in him "Tell us from the beginning the story of your birth How came you to know the Vedas? How is it that you know the Scriptures? Whence did you acquire your skill in the various arts? Is all this due to the recollection of a previous life? Or is it a boon? How did you fall into the hands of a Chaṇḍala girl? The parrot, after a moment's thought, said "My Lord! The tale is a long one, nevertheless, if you have a curiosity to know it, listen.—

THE PARROT'S STORY.

In the Vindhya forest, there is the hermitage of the renowned sage Agastya, and situated closely to it is a sacred lake called *Pampá*, on the western shore of which there stands an old and a huge *Salmali* (silk cotton) tree, the hollows of which provide a home to thousands of birds. In one of these hollows where my parents lived, I was born, my mother passing away to the other world on account of the severe pains of labour at the time My father, somehow controlling his own sorrow, passed away some time, devoting himself solely to the task of bringing me up, until one fatal day I heard the tumultuous noise of hunting, and crouching under my father's wings with a view to shelter myself, saw the whole forest involved in a great commotion, and the wild beasts in terrible confusion, being closely pursued by an army of the *Shabaras*, with *Matangaka*, their king, at the head This *Shabara* prince whose name I learned afterwards, rested at the foot of the tree for a short while with a view to refresh himself along with his followers, and went away in a certain direction, apparently without doing any of us, the inmates of the tree, any injury. One old *Shabara*, however, of villainous

aspect, stayed behind his comrades, and casting his terrible greedy look towards the hollows of the tree, began slowly to climb it up He caught hold of many of its inmates, and wringing their necks after drawing them out of their nests, threw them down dead on the ground My father, who made the somewhat vain attempt to shelter me under one of his shattered wings, met with a similar fate, and as he was thrown down on the ground, I too rolled down along with his corpse As I was not yet fated to die, it so happened that I fell on a heap of dry leaves, and basely deserting my father's corpse, and crawling along took refuge in the roots of a *Tamola* tree, before the ruffian came down from the tree The wicked old hunter, after collecting his prey or victim, went away in the direction his leader had gone My terror, which was by this time subsiding, was now followed by a mighty thirst Fearing the return of that villian and stumbling at every step, I somehow slowly and painfully endeavoured to crawl along with a view to reach the water

At that very moment, while I was thus crawling along and mentally engaged in a variety of thoughts and ideas reflecting upon my distressed plight at the time *Harita*, the son of the great sage *Jabàli*, who lived in a neighbouring hermitage, came past on his way to bathe in the lake (Pampa) Seeing me in that distressed condition, he took pity on me, and asked one of his companions to take me up to the lake, where he, with his own hand, forced a few drops of water into my mouth, and thus caused a fresh life to revive in me, as it were Then after having taken his bath, and duly performed his worship of the sun, he conveyed me to the hermitage of his father, the great sage *Jabàli*, whom we found sitting, surrounded on all sides by other great ascetics, at the foot of a red *Asoka* tree Now, as I was reflecting in admiration on the wonderful powers of penance, and the exceeding tranquillity

and peace that seemed to reign there in that hermitage, *Hárita*, after making his obeisance to his father by touching his feet, took his seat at some distance from him. In the meanwhile, the attention of the other ascetics, who were there, was directed towards me, and they enquired of *Hárita*, as to how and where I had been found, and while he was relating to them the circumstances under which I had been found, the venerable sage *Jábáli*, hearing the talk, turned round and looking at me for sometime, and appearing as though he had recognised me as having known before, said, ' He is reaping the fruit of his own misconduct.' All the other ascetics, knowing the great spiritual powers of the great sage on hearing these words, became full of curiosity as to the time, place occasion and other particulars of my '*misconduct*', and entreated him to explain in detail what that remark implied. But as the tale was a long one, and the day had almost drawn to its close, he asked them in the first instance, to go and attend to their evening devotions, after which, when they had taken their meals and were seated at their leisure, he promised to tell them all about it with a view to satisfy their curiosity, adding that I, too, who in the meantime was directed by the great sage to be similarly provided with some food, and thus relieved of my languishing weariness would surely recollect the events of my former life as though acquired in a dream, while he proceeded to narrate the story. Accordingly, when later at night the hermits had reassembled after their evening prayer and meals, Hárita approached the great Sage and requested him to unfold the wonderful story of my previous birth and the incidents connected therewith. Thereupon the great sage Jabáli, finding them all attentive and eager to hear, gradually spoke, saying 'If you are curious, listen. [Here ends the 'कथामुखम्' *or the* '*Introductory Portion of the Tale*, with which alone the present commentary deals in the following pages.]

Jabāli's Narration of the Tale.

In the city of Ujjayini there ruled a king named Tarapida, who, having entrusted the affairs of administration to the charge of his Brahmana minister Suka nása, devoted himself to manly exercises and other pleasures of life. To complete his happiness only one thing was wanting. *He had no son, and this made him and his queen, named* Vilasavati, extremely anxious and grieved. One day he found her lying on her couch deeply plunged in grief. When to his eager and loving enquiries as to the cause of her distress, she made no reply, her favourite attendant Makarika related to the king how Vilasavati had all along been mourning her barrenness, and how that very day, going out to worship Mahakala on the 14th day of the month, she had heard from the priests there the painful words of the Mahabharata declaring that there is no heaven for the son less ones. The king tried to console her in various ways saying that everything that happened to a man was fated and the result of his actions in past lives, and asked her to be firm and devoted to righteousness and the service of saints and Brahmanas, and also to the worship of the gods, whose propitiousness was known to be attended with fruitful results in the past.

And thus time passed on till once the king saw in a dream, towards the early morning, the full-orbed moon entering into the body of Vilásavati, his queen, as she lay asleep in the palace. Rising he sent for Sukanasa and told him his dream, when, to his surprise, he found that Sukanása, too, had a dream in which he saw a Brahmana of noble bearing, placing a lotus (Pundarika) in the lap of his wife, Manorama. Knowing that dreams in the early morning never deceived, he cheered the king and the queen, and predicted the birth of a son to them. *Soon after both the* queen and the minister's wife conceived, and in due course gave birth to sons at an auspicious

time, and the whole city rejoiced from the king down to the peasant The king's son was named Chandrápida as suggested by the dream, and Sukanása, consulting the king's pleasure, called his son Vaishampayana When Chandrapida grew up a little, the king built for him a hall of learning outside the city, and arranged for the education of the two boys there, on the completion of their fifth year, by placing them in charge of teachers accomplished in all the various arts Both the boys excelled in every art and manly exercise, and were also joined together in the closest bonds of friendship and attachment When, however, they had finished their education and attained the age of sixteen, the king sent Baláhaka, his army-chief, with a large retinue to bring back the prince to the palace. With him he sent for the use of Chandrapida, a wonderful horse named Indrayudha The prince and Vaishampayana then returned to the palace amidst great rejoicings, and were cheerfully received by the king and the queen, and also the minister Sukanasa and his wife The prince then went to the palace meant for him, where the next morning he was presented by the queen Vilásavati, with a girl named Patralekha to be his personal attendant

After some days Chandrapida, to whom the minister Sukanasa had addressed a few weighty words of worldly wisdom and a most able and instructive advice, was duly installed as the heir apparent, and he then set out with a large army on an expedition for the conquest of the world He subdued many hostile princes and brought them all under his subjugation Then overcoming the Kiratas, he took possession of Suvarnapura, their capital situated near * Kailásh in the Himalyas There while hunting out one day, he happend to see a pair of *Kinnaras* (semi-divine beings), who fled away on seeing him, and he gave them a chase until he reached a spot where he was left alone, disappointed and sorely fatigued He then, feeling sorry for his folly, retraced his steps and was

unable to find his way back. He, however, drove on his horse Indrayudha with some misgiving in his mind, when he came to a beautiful lake, named Achchhoda, where resting for sometime and refreshing himself and his horse, he heard coming from the northern bank of the lake, the sound of sweet unearthly music He set out in that direction, and soon came to a marble temple of Shiva, where he saw seated near the four faced image of the god, a beautiful maiden in ascetic dress of wondrous white, playing upon a lute and singing in praise of the god Chandrapida descended from his horse and entered the temple, where he waited for a short time till the song came to an end, and then after a preliminary conversation and mutual enquiry, the prince requested her to tell him her story At first she wept bitterly, but when he blamed himself for putting forward such a request, she soon controlled herself and proceeded with her narrative as follows —

Mahasveta's Story

There are fourteen families of a certain class of damsels living in heaven callad *Apsarases*, which have sprung from nectar, the rays of the moon, the sun etc The 13th and 14th families have sprung from the union of Muni and Arishtha, two of the daughters of Daksha, with the Gandharvas Chittra ratha, the son of Muni, is the supreme lord over all the tribes of Gandharvas, and dwells in the Kimpurushavarsha on the mountain Hemkúta He made this forest and caused the lake Achchhoda to be dug, and the image of Shiva to be installed in the temple Hamsa, the eldest of the six sons of Arishtha, was placed by his cousin Chittra ratha at the head of the second family of Gandharvas He too has his residence on Hemakuta Hamsa married Gauri, an Apsaras descended from the rays of the moon, and I am the only unhappy child from this union called by the significant name of Mahásveta ('*extremely white*'), as I was so extremely fair, I grew

up under the loving care of my parents, and in due course of time attained youth which pervaded my whole being Once in the spring season, I came with my mother to bathe in this lake, when, strolling about at pleasure, I was attracted by an extremely sweet odour, to a part of the grove, where I saw a young sage of matchless beauty, putting on his ear a flower, from which the scent had proceeded, and walking about in the company of a friend As soon as I saw him and stood eagerly looking at his beautiful form, I was deeply overcome with love for him, and when I bowed down to him in reverence, he too became deeply struck with love for me I approached his friend, and, after bowing to him, enquired as to who the young sage was, and whence he had got that wonderful flower. He said that the young sage was the son born by Lakshmi herself to the celebrated sage Sveta-ketu who had named him *Pundrika, and the flower was one given to him* by the goddess of Nandanvana herself, while he was going to worship Shiva, and which flower he was persuaded to put on his ear as an ornament Now, while this talk proceeded, the young sage Pundarika placed the flower on my ear, and as he was doing so, the touch of my cheeks made him so nervous and confused that he did not notice having dropped his rosary of Aksha beads, which, I having picked up, put on round my own neck At this moment I was called away by my mother to have my bath, and as I moved away a little, I noticed Pundarika being rebuked by his friend for his weakness when he, pretending to be angry, came up to me and asked me to give him back his rosary I however, gave him my own necklace of pearls instead, which he being mentally upset at the time, failed to perceive, and so went away with it. I then went home and soon after Taralika my betelbox bearer came with a love message from Pundarika written on a piece of his own bark garment. In the evening Kapinjala, the friend and companion of Pundarika, under

the pretext of asking for a return of the rosary, came to me with a somewhat abashed face, and informed me of the extremely sad condition of Pundarika on account of his deep love for me, and also told me that he had approached me for such help as I could under the circumstances render, especially when all his rebukes and advice, and the various cooling appliances had failed to relieve him of his love fever At that very moment a visit from my mother was announced, and thereupon Kapinjala went away in a hurry On the departure of my mother, who had come to enquire about my condition on hearing the news that I was unwell, my mind was sorely distracted by the various contending thoughts, regarding the honour of my family and my own maidenly modesty on the one hand, and the sad and precarious condition of Pundarika on the other Persuaded by the entreaties of Taralika, however, I determined to go and ultimately started out with her to meet Pundarika, the object of my love. As I approached the place, I heard while yet at some distance, the loud bewailing cries of Kapinjala, rebuking his friend for so cruelly leaving him alone Being sorely distracted in mind at this and the ominous throbbing of my right eye, I hastened to the spot, and, to my overwhelming grief, found Pundarika lying a lifeless corpse there

At this stage, the memory of the sad incidents failed Mahasveta's nerves, and she fainted away through emotion Chandrapida supported her against falling upon a stone, and when his careful tending had brought her back to her senses, he begged her not to proceed with her tale any longer But she continued as follows, with the remark that as she had already survived the actual shock, she could certainly withstand the mere memory of it.

Conclusion of Mahásveta's Story

I made up my mind to follow my lord to heaven, and with that intention called upon Taralika to prepare a

funeral pyre for me. But then suddenly I noticed a divine figure, descending from the disc of the moon, and carrying away the body of Pundarika and also consoling me in a deep voice with the words that, as I would meet my lord again, I must not put an end to my life And as he flew away into the sky, Kapinjala, full of anger, also followed him with a view to recover his friend from him Ever since then with the hope of re-union aroused in me by the words of the divine figure, I, having turned my back upon the world, and taken to an ascetic's life, have been passing my days here in this temple in prayer and meditation to the God Shiva Having thus concluded her sad narrative, Mahasveta, no longer able to suppress her strong emotions, covered up her face with a part of her bark garment and began to sob aloud Chadrapida was very much moved with pity for her, and tried to console her by relating the various old stories of re union of the wives of gods with their husbands, remarking that she should on no account think of ending her life especially when in her case, there was the further assurance conveyed to her by the divine figure Then he asked her where her friend Taralika, was, and she replied that just before his arrival she had been sent by her to her dearest friend, Kadambari, a maiden of rare beauty, and the daughter of Chitraratha, the supreme lord of the Gandharvas, from his marriage with Madira born of the race of Apsarases that had sprung from the moon, adding that as Kadambari was, even after attaining her maturity, persisting in her determination not to marry so long as she herself (i e Mahasveta) remained in that unhappy state, she had, at the request of Kadambari's parents, sent her attendant, Taralika, that very morning to her, with a view to entreat her not to oppose her father's wishes After hearing all this, Chardrapida retired to rest on his leafy bed and soon fell asleep

Next morning Taralika returned with a young Gandharva named Keyuraka, who informed Mahasveta that

Kadambari was by no means to be dissuaded from her set resolve He was then sent away with the message that she herself would soon follow Mahasveta thereupon requested Chandrapida to accompany her, and on his acceding to it, they both started out on a journey to Hemakuta which they soon reached They went to Kadambari s apartment in the royal palace, where they were received with great hospitality. Chandrapida and Kadambari, as soon as they saw each other face to face, were filled with a strong mutual love After they were introduced to each other by Mahasveta, the latter was, after enjoining her friend Kadambari carefully to look after the comforts of the distinguished guest, called away by the princess s parents, and Chandrapida was accomodated in a mansion opposite that of the princess The day having passed in their looking at each other and exchanging love tokens, in the evening Madalekha, the female attendant of Kadambari, came with Keyúraka and Taralika, and presented a necklace of pearls on behalf of their princess, and this the prince gracefully accepted. At night Kádambari paid a visit to Chandrapida which further strengthened their mutual love and admiration for each other After some talk and personal enquiries about the prince, Kadambarí returned to her apartments, and Chandrapida somehow passed the night engaged in various distracting thoughts

In the morning he took leave of the princess with a view to go back and rejoin his followers, and she having granted it though most reluctantly, he hastened back and soon found his army and followers near the hermitage of Mahásveta, which place they had reached tracing the foot marks of the prince s horse, Indrayudha The day having been passed in conversation with Vaishampayana and Patralekha in regard to Mahasvetá and Kádambari, the prince passed his night somehow, when the next morning Keyuraka appeared with a message saying that Kadambari

was very much indisposed since he had left, and wanted to see him On hearing this he, having left Vaishampayana in charge of the camp, rapidly made for Hemkuta again, accompained by Patralekha. He found Kadambari being consumed with love, and after consoling her and talking with Mahasveta for some time, returned again to his camp, leaving his attendant Patralekha behind at the request of Kadambari On his return to his camp, he was informed of a message from the King, complaining of his long and continued absence, and ordering him to return to Ujjayini without any further delay He, therefore, soon made ready to depart; but before he did so, he directed Baláhaka s son Meghanada to come later with Patralekha, and also entrusted him with a message for Kádambari, to be actually conveyed to her through Keyúraka, who was sure to accompany Patralekhá back from Hemkuta Then, leaving behind Vaishampáyana in charge of the military camp with instructions to follow slowly, he started for the capital, which he soon reached to the great rejoicing of the people A few days later Méghanada arrived with Patralekhá, who informed her master how much advanced Kadambari was in her deep and passionate love for him She related to him at great length the strong professions of love she entertained for him, and the extremely distressed condition to which she had been reduced as a result thereof and also told him as to how she had been allowed to come away with a view to fetch him *

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*Here the Purva Bhága' (' *First or Earlier Part*') of Kádambari ends and the story comes to an abrupt termination in the midst of Patralekhá's account of her conversation with Kádambari, by the sudden death of the learned author The story was, however, continued by his talented and worthy son Bhúshana Bhatta, and, as composed by him, runs as follows in this narrative

THE STORY AS CONTINUED BY THE AUTHOR'S SON.

After giving him the above account of Kadambarí, Patralekha earnestly requested Chandrapida to treat the princess Kádambari with more consideration than hitherto shown to her. Chandrápida, on hearing all this, became very anxious to see her. He was all the time oppressed with a feeling of separation from her, and was sorely perplexed as to how he could go out to meet her. One evening, while strolling along the bank of the Sipra, he noticed on the other side of the river, Keyuraka marching at the head of a troop of horsemen. On being questioned, Keyuraka gave him a very sad account of Kadambari's condition, which drove him into a swoon. On recovering from it, he made up his mind to visit Kadambari without any unnecessary delay. Being sorely distracted with restless thoughts, he somehow passed the night. In the morning he came to know that the camp under the charge of Vaishampayana, had arrived as far as Dasapura. He therefore sent away Keyuraka with an earnest request to Kadambari that she should desist from any rash act, and also sent Patralekha, charged with a loving message to the princess, as an earnest of himself, under the escort of Meghnada up to Mahásweta's *hermitage*. The prince, after obtaining the King's permission, then went out to meet Vaishampayana, but *not finding him* any where in the camp, he enquired as to where he was, and was given the reply 'How can Vaishampayana be here? Being greatly disturbed at this, he rode on to the centre of the camp, where the chiefs of the army took him aside, and told him as to what had happened to Vaishampáyana, how, after the Prince had come away, he had asked his soldiers to have a bath in the holy lake, Achchhoda, how, while walking along the bank of the lake, a curious change had come upon him as he stood in front of a certain arbour,

being apparently too much enamoured of the locality, and looking as though recognising something and seeking after what was missing from before, and as to how, turning a deaf ear to all their earnest requests to accompany them, he had stuck to the spot near the lake They assured the prince that he was not dead but was only thus strangely missing.

The prince, on hearing this curious account, was sorely upset in his mind as to why Vaishampayana should have shown such strange behaviour, and have thought of renouncing the worldly attachments at such an early age. He, however, took it to be an easy excuse for going out on his intended tour, and approached the king for permission to explore the whereabouts of Vaishampayana, and the same being given, he took leave of all and set out on his journey, riding day and night, regardless of all personal discomforts and even the rains that had set in by this time, until after some days he arrived at the lake Achchhoda, meeting Meghanada on his way thereto When he could not find any trace of Vaishampayana there, inspite of all his endeavours to that effect, he, being sorely perplexed, thought of visiting Mahasveta's hermitage, and on arriving there, found the holy maiden seated in front of her cave, with tears in her eyes and supported by her attendant Taralika Fearing some evil having befallen Kadambari, he enquired of them as to what the matter was Mahasveta, thereupon, full of great emotion, spoke in a faltering voice telling him *how* on her return to the hermitage, from the palace of Kadambari on the Hemkuta, she had come across a Brahmana youth there, who always gazed at everything he saw about him, and seemed as if he were in search of something previously seen and lost by him, *how* a great change had come over him at the sight of herself whom he appeared to have suddenly found and recognised, *how* he had made advances and spoken sweet words of love to her, *how* she, who had

these strange words of the voice from the sky, when Patralekhá, rising from her swoon, and snatching away Indrayudha, the prince's favourite horse, from the hand of his keeper at the time, suddenly plunged herself along with the horse, into the lake Achchhoda. As soon as they disappeared under the waters of the lake, there came out of it a young ascetic, who hastily ran towards Mahásweta, and was soon recognised by her as Kapinjala, the dear friend of her lover Pundarika. On being earnestly requested by her he proceeded to narrate his story from the point when he flew up into the sky following his friend's body, thus —

"The divine being, who carried away the body of Pundarika, on reaching the world of the moon and placing it there on a couch, turned towards me and said 'Know me, O Kapinjala, to be the moon. I, who had done no harm to Pundarika, was cursed by him, in his love stricken condition, to suffer from the pangs of unsuccessful love more than once in the land of Bharatvarsha. I, being indignant at this, cursed him in return to share my joys and sorrows in those lives. I however later recalled to my mind that he was the elected lover of Mahásweta, a maiden of my own race. But as both of us are bound by the terms of the curse to live together at least in two births, in the world of mortals, I have brought away his body here where it will remain preserved from corruption. Convey the news to his father, Swetaketu, who, being a great sage, may find out some means for his deliverance.' Now, as I was going along the heavenly path in a hurry, being overwhelmed with grief for my friend Pundarika, I inadvertently ran over a sage of choleric temperament, who being indignant, cursed me saying,—'On this widely spreading sky, you could not see your way, and have trampled me like a horse. So go and be changed into a horse.' Then, falling at his feet, I acquainted him with my sad plight at the time, and begged of him to have mercy on me. He, however, became

a little pacified at this, and told me that the curse could not be revoked, but that it would have effect only till the death of the person whose horse I might become, and that a bath thereafter would make me free again On being further implored by me to be allowed to maintain my association with my friend in the world of men, he thought for a moment and said 'The moon is soon going to be born as the son of Tarapida, King of Ujjayini, and your friend Pundarika as the son of his minister Sukanasa You are to be the horse of the prince' On his having said all this, I plunged into the waters of the sea, and came out as a horse therefrom But, though transformed into a horse, I still retained my memory of the past, and brought the prince, Chandrapida here intentionally in pursuit of the pair of *Kinnaras* The young Brahmin (youth) whom you just now cursed without having had any previous knowledge of him was no other than Pundarika himself in his second birth'

Hearing these words, Mahasweta started beating her breast and upbraiding herself for being instrumental in causing Pundarika's death for the second time, and being overwhelmed with grief fell to the ground Kapinjala told her not to blame herself for what she had done, and consoled her by saying that the greater portion of her troubles being now over, she would soon meet her lord He also comforted Kadambari in the same way, and to her enquiry about Patralekhá, he said he knew nothing of her, Then with a view to know what births the moon and Pundarika were passing through, and what had become of Patralekha, he flew into the sky to go to Swetaketu, who knew the three worlds as though they stood visibly present before him

Both Kadambari and Mahasweta then made up their minds to remain there waiting for the arrival of the happy time when the words of the heavenly voice, as now confirmed by the account of Kapinjala, would be fulfilled

Kádambari, laying aside her gorgeous attire, now put on a white garment in token of her bereavement The body of Chandrapida did not show any signs of decay with the lapse of time, and noticing this, she sent Madalekha to her parents with the news of all that had happened so far, requesting them neither to grieve for her, nor to take the trouble of coming over to see her King Tarápida, hearing nothing about his son, had in the meanwhile sent out his messengers to bring news about him Meghanada informed Kadambari about the arrival of these, who, when they were made fully aware of all that had taken place, were sent back by her with Tvaritaka, an attendant of the prince, who, she said, would bear full testimony to all that had so far happened When the messengers met Queen Vilásavatí near the temple of the Matris, and told her that they had seen the body of the prince she fell into a swoon The *king hastened to the spot*, and *ordered* Tvaritaka *to relate* the whole story But when he had reached as far as the breaking of Chandrapida's heart, the king could endure no more and ordered his funeral pyre to be made ready When Tvaritaka had somehow finished his narrative, the king thought of going to see the prince's body He set out accompanied by the Queen, Sukanása and his wife Manorama, and soon arrived near the lake Achchhoda, from where after meeting Meghanada and hearing from him a further confirmation of the same strange news, he proceeded towards Mahasweta's hermitage. Both the maidens were sorely embarrassed and grieved at the royal visit, and while Mahásweta rushed into her cave, Kadambari fell into a swoon at the sight of the prince's parents Vilásavatí, embracing the lifeless body of the prince, wept bitterly The king consoled her as well as he could, and asked her to attend to Kádambari who was lying unconscious there, and the latter, on recovering her senses, made obeisance to the king and queen by falling at their feet Thereafter the king and the queen,

along with their minister and his wife Manorama, having retired from that place, and not thinking of returning to their home, passed their days in penance in a hermitage near by, awaiting the time of their happy reunion with the prince.

Conclusion of Jabáli's Narration of the Tale to his Disciples

When the sage Jabali had proceeded so far with his narrative, he observed to his disciples that he had unconsciously been led far beyond his previous intention, and now concluded his tale by reminding them to see as to how Pundarika, by his own improper behaviour, had to be born in the world of men, *first* as Vaishampayana, the son of the minister Súkanasa, and *then*, by Mahasweta's own imprecation, as the parrot now visibly present before them.'

The Parrot's Story Continued.

Now, on hearing the sage addressing these words to his disciples, I came to recollect all the events of my past life, and became Vaishampayana again in all but a human form, having the same passionate love for Mahaswetá and brotherly attachment to the prince Chandrapida, aroused in me. I also recovered human speech, and enquired of the sage where the prince was born but he frowned at me for this impatience and told me to wait and see till my wings had fully grown. In reply to a question from Hárita as to how an ascetic, such as I was, should have been so completely fallen under the influence of love, the sage made a reference to my first birth from the goddess Lakshmi, as she had conceived me at the mere sight of the sage Swetaketu, without any association between them, and pointed out the scriptural text declaring that '*as the parent is, so the off-spring must be*.' The sage further added that this my (parrot's) second life on earth

would also be short like the previous (Vaishampáyana's) one, and then when the effect of the curse was removed, I would be free again and attain ever-lasting life Hearing these words, I implored the sage to tell me how I, in my present situation, could be able to earn immortal being as just referred to by him But since the day was now breaking, the sage rose from his place in the midst of the assembly of ascetics, and proceeded to perform his usual religious duties of the morning, telling me he would comply to my request on some other occasion Harita, too, after setting me down on his leafy bed, followed his father with the same intention, but soon appeared again, informing me of the happy news that Kapinjala had arrived to see me Kapinjala, when he saw me in my sad plight, picked me up into his arms and began to weep aloud After that he informed me *how*, on being liberated from the birth of a horse, he had visited the sage Svetaketu, *what* conversation he had with him concerning me, and *how* the sage had told him that I had been transformed into a parrot, and come to the hermitage of Jabali, where I had recovered my human speech and the recollection of past life He further told me that he had come with a message from my original parents, Svetaketu and the goddess Lakshmi, now performing a sacrifice with a view to relieve me from my present accursed situation, asking me to continue my stay in the hermitage till the termination of their sacrifice Having said all this, and repeatedly emphasizing my parents's injunction to me, Kapinjala went away from the place

Conclusion of the Parrot's Story.

Shortly afterwards, when my wings were properly grown, my usual impatience once more strongly urged upon me, and inspite of the severe injunction from my parents, I quietly flew away from the hermitage of the sage Jabali, and went towards the north where, while sleeping

the sky, putting on the same form which had first drawn Mahasweta s heart towards him and then suffered death as a consequence thereof At this Kadambari hastened up with the happy news to congratulate Mahasweta, Keyuraka ran to congratulate Chitraratha and Hamsa on the Hemkuta, while Madalekha rushed with the news to Tarapida and Vilasavati, in their neighbouring hermitage Tarapida and Vilasavati soon came up and saluted Chandrapida, as the Lord of Night, who had thus honoured them by being born as their son Chandrapida made his obeisance to his parents, and presented Pundarika to Suknasa and Manorama, as being no other than their son Vaishampayana, when immediately afterwards Kapinjala made his appearance with a communication from the sage Svetaketu, saying that he had given up all his paternal claim on Pundarika in favour of Sukanasa and Manorama Next morning, the parents of Kadambari and Mahasweta arrived, and on their being duly received by the king and his minister Sukanasa, Chitraratha expressed a desire to celebrate the marriage of Kadambari and Chandrapida in his own capital Thereupon deserting the hermitage (for so long the interesting centre of a deep romance), all of them quickly made for Hemkuta, where the marriages, were performed with all the royal pomp and glory, Chitraratha and Hamsa offering their daughters in marriage, along with their kingdoms, to their respective sons in law

Sometime after, while one day talking to Chandrapida, Kadambari, who was now at the top of her happiness, asked him, with tears in her eyes, as to what might have happened to poor Patralekha, whereupon the prince informed her that she was an incarnation of Rohini, the Moon s wife, and had appeared in that form in the world of mortals, after the coming down from heaven of her husband, the Moon, just with a view to wait upon him there, adding that when on his death as

Chandrápida and rebirth as king Sudraka, she was going to do the same, she was prohibited and prevented from doing so again He said that she was now in the world of the Moon

After the celebration of his marriage with Kadambari, Chandrapida spent sometime in happiness on the Hemkuta, and then started for his own capital, where he had his friend Pundarika placed upon the throne and installed as King of Ujjayini Then, attending upon his parents who had given up everything else for his sake he passed his days in the sweet and happy company of Kadambari, sometime at Ujjayini, sometime on the Hemkuta, and sometime in the world of the Moon Ever after that time, the happy circle of the lovers and their companions (The Moon and Pundarika Pundarika and Mahasweta, Mahasweta and Kadambari, Kadambari and the Moon *as Chandrápída*) never broke up and none of them ever got separated from each other and all of them lived together in great happiness and rejoicing

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on the branch of a tree on account of my being extremely fatigued, I was caught in a net by a Chandala. I implored him to release me, but he said that as he had been asked by his king s daughter to find out a wonderful parrot, reported to have escaped from the hermitage of the sage Jabali, he would take me to her, and she would deal with me just as she liked He then took me to the king's daughter who at first fondled me, and then shut me up in a wooden cage I made up my mind from that moment to maintain an absolute silence, and to deny myself all food, as I was extremely disgusted with the loathsome association with the Chandalas, and had now no hope left of my meeting with my beloved Mahasveta But when the Chandala girl implored me to accept fruits and water, I somehow yielded to her entreaties, though still maintaining my stubborn silence, thinking that she might thereby feel disgusted and set me free Sometime afterwards I found myself one morning confined in this golden cage Your Majesty (referring to king Sudraka) has seen the Chandala princess now As to who she is, why she calls herself a Chandala and me her son, why she has thus kept me confined, or why she has conveyed me here to this place, I am as little aware of as your Majesty is."

The Chandala Girl Speaks

King Sudraka, thereupon, ordered the Chandála girl to come forward and satisfy his curiosity by telling him all about herself in relation to this wonderful story Then, stepping out of her place, and addressing him variously as the Moon, the Light of the world, the beloved Lord of Rohini, and the delight of the eyes and heart of Kadambarí etc, she told him that he had just heard from the parrot Vaishampáyana, the account of his own previous life, and that of the unhappy Vaishampayana, adding that she was his (the parrot Vaishampáyana's) mother Lakshmi, having assumed the form of a Chándala girl with a view to avoid the general contact of men, and had kept him confined

at the bidding of his father Svetaketu, just to prevent him from getting into further troubles and misfortunes, till the effect of the imprecation came to an end Then she said that the same was now over, and they had been brought together, soon to be reunited to their beloved ones. Having said this she flew into the sky, calling upon them to lay aside their earthly mortal frames, and with them their necessary concomitants, the painful incidents of birth, death and all other physical ailments

Conclusion

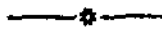
On hearing these words, the memory of the former events of his life rev ved in King Sudraka, and he began to feel the same passionate love for Kadambari, and his affectionate friendship for the minister's son, Vaishampáyana, again The curse of Pundarika came in this way to be ultimately fulfilled, the Moon enduring more than once in the land of Bharatvarsha the pangs of unsuccessful love Thereupon King Sudraka, being greatly tormented by the deep emotion of love for his beloved Kádambari, fell lifeless upon the ground

At this time, the gorgeous love exciting beauty of the spring season, which pervaded the hermitage of Mahasweta near the lake Achchhoda, deeply touched the heart of Kadambari, and she gave the lifeless body of Chandrápida a passionate embrace, whereupon life seemed to revive in it, and soon Chandrapida rose as though from a deep sleep He spoke to her saying that the touch of her hands had caused life to revive in him, adding that as the curse was now at an end, he had cast off the body he wore as Sudraka, and reassumed the present form [as Chandrapida], which, as having pleased her before, he would now always cherish He also hinted that he was not *alone* released from the curse, implying that Pundarika, too, was now free and would soon appear While he was thus proceeding, Pundarika came down from

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अजाय, सर्गस्थितिनाशहेतवे
त्रयीमयाय त्रिगुणात्मने नमः ॥ १ ॥

प्रजानाम्—प्रजायन्ते इति प्रजाः, प्रपूर्वक जन् धातोः "उपसर्गे च संज्ञायाम्" इनिङः । जन्यपदार्थानाम् । जन्मनि उत्पत्तौ । रजोजुषे रजोगुणयुक्ताय । रजो जुषते तस्मै । क्विप् चेति क्विप् । प्रजानां स्थितौ रक्षणे । सत्त्ववृत्तये । सत्त्वस्य वृत्तिर्यस्मिन् तस्मै । सत्त्वगुणयुताय । प्रजानां प्रलये नाशे 'एरच्' इत्यच् । तमः स्पृशे तमोगुणयते । तमः स्पृशतीति तस्मै । 'लघु प्रकाशकं च सत्त्वम्', 'चलमवष्टम्भकं च रजः' 'गुर्वावरणं च तमः' इति यथाक्रमं त्रिगुणलक्षणम् । सर्ग स्थितिनाशहेतवे । सर्गश्च स्थितिश्च नाशश्च तेषां हेतुस्तस्मै । उत्पत्तिरक्षानाशकारणाय । सृज्यते 'भावे' इति घञि सर्गः । "जन्माद्यस्य यतः" इति वेदान्त सूत्रम् "यतो वा इमानि भूतानि जायन्ते" इत्यादि श्रुतयश्च ब्रह्मणो जगत्कारणत्वे मानम् । त्रयीमयाय । त्रयी वेदानांत्रयी तत्स्वरूपाय । 'वेद एव परं ब्रह्मेत्युक्तेः । अथवा ब्रह्मविष्णुमहेशानां त्रयी तद्रूपाय ।

यथा मृद उत्पन्ने घटे मृण्मय इति व्यवहारस्तथा ब्रह्मणो देव त्रयस्य जनकत्वे त्रयीमयत्वव्यवहारः। त्रयीशब्दात् 'मयड्वै तयोर्भाषायामभक्ष्याच्छादनयोः' इति मयट्। अतएव त्रिगुणात्मकाय सत्त्वरजस्तमःस्वरूपाय। अभेदविवक्षयेयमुक्तिः। अजाय नित्याय परमब्रह्मणे। न जायते इति जन् धातोर्डः प्रत्ययः। नमः नमस्कारः। ये तु अत्र अजपदेन चतुर्मुखो ब्रह्मा ग्राह्य इति वदन्ति तदसङ्गतम्। तस्य सृष्टिमात्रकर्तृत्वेन रजोगुणस्यैव सम्बन्धात् त्रिगुणात्मकत्वं विरुद्धम्। किंच, विधेस्तमोगुणवत्त्वे सत्त्वगुणवत्त्वे वा शिवत्वं विष्णुत्वं च स्यात् गुणभेदान्मूर्तिभेदो न स्यात् सर्गस्थितिनाशहेतवे त्रिगुणात्मने इति च पुनरुक्तं स्यात्। अतो नित्यं परं ब्रह्म अजपदेन बोध्यम्।

विवृतिः। जगतां जनने यो रजोगुणवान् विधाता रजोगुण एव निर्माणे कारणम्। रक्षणे सत्त्वगुणवान् अर्थाद्विष्णुः तस्य सत्त्वगुणप्रधानत्वात्। नाशे यस्तमोगुणविशिष्टशिवः। अतएव यत् सृष्टिरक्षानाशकारणं च देवत्रयरूपं वा वेदत्रय रूपमृगादिवेदानामपि तत्तद्गुणप्रधानत्वात्। रजआदि गुणत्रयरूपं यत् नित्यं परंब्रह्म तस्मै नमः इत्यर्थः॥ १॥

1. I bow (or Hail) to the Unborn Being, who, being full of *Rajas*, assumes activity at (the time of) the birth of creatures (created beings), who is characterised by *Sattva* or goodness during their preservation or continuance, who shows (lit-touches) *Tamas* or darkness (in the form of destruction) at their dissolution, who is the cause of Creation, Preservation and Destruction (of the universe), who is made up of the three gods (Brahma, Vishnu and

Mahesh) or the (three Vedas,) and who consists of the three Gunas or fundamental qualities

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जयन्ति वाणासुरमौलिलालिताः
दशास्यचूडामणिचक्रचुम्बिनः ।
सुरासुराधीशशिखान्तशायिनो
भवच्छिदस्त्र्यम्बकपादपांशवः ॥ २ ॥

ज्ञानञ्च शङ्करादिच्छेद्विद्याकामस्तु गिरिशं नमेदित्यादि वचनप्रमाणाच्छिवो ज्ञानद इति सिद्धौ ज्ञानलाभाय शिवचरण रेणूत्कर्षवर्णनरूप मंगलं जयशब्देन करोति ग्रन्थकारः जयन्तीति ॥ वाणासुरमौलिलालिताः । वाणश्चासावसुरश्च तस्य मौलिना लालितास्ते । वाणनामदैत्यमुकुट सेविताः । वण गतौ धातोर्वणतीत्यर्थे कर्तरि सञ्ज्ञायां घञ् वाणः । ललधातोर्णिचि कर्म्मणि क्तः । दशास्यचूडामणि चक्रचुम्बिनः । दशास्यस्य चूडामणीनां चक्र चुम्बितुं शीलं येषान्ते । ताच्छील्ये णिनिः रावणमुकुटरत्नसमूहस्पर्शिनः । अत्र चुम्ब् धातोः स्पर्शार्थः न तु वक्त्रसंयोगरूपः 'यातोऽस्त मेष चरमाचल चूडचुम्बी' इति मुरारिप्रयोगेऽपि तथा दर्शनात् । सुरासुराधीशशिखान्तशायिनः । सुरासुराणां येऽधीशा स्तेषां शिखान्ते शेरते इति शीलं येषान्ते । अत्रापि 'सुप्यजातौ' इति ताच्छील्ये णिनिः । देवदानवस्वामिचूडाप्रान्तपातिनः । पूजा समये तैः शिवपदधारणात् । भवच्छिदः । भवं छिन्दन्तीति ते । सत्सूद्विष-द्रुहेत्यादिना क्विप् । पुनर्जन्मनिवर्त्तकाः । त्र्यम्बकपादपांसवः । त्रीण्यम्बकानि यस्य तस्य पादयोः पांसवस्ते । त्रिलोचनचरणरेणवः । जयन्ति सर्वोत्कर्षेण वर्त्तन्ते ॥ २ ॥

2. Triumphant are the particles of dust of (or clinging to) the feet of the three-eyed god (Shiva), which were caressed by the crown or head of the demon (named) Banasur ; which have kissed the circle of the (ten) diadems (or crest-jewels) of Ravana (lit. the 'ten-mouthed') ; which have stuck to (lit. 'rested on',) the *top of the crests of the lords of* gods and demons, and which destroy or put an end to (the cycle of) births and deaths.

जयत्युपेन्द्रः स चकार दूरता
विभित्सया यः क्षणलब्धलक्ष्यया ।
दृशैव कोपारुणया रिपोरुरः
स्वयं भयाद्भिन्नमिवास्रपाटलम् ॥ ३ ॥

सम्प्रति सर्वार्थसाधनत्वादिष्टदेवतां चिकीर्षितग्रन्थे निर्विघ्नतालाभाय चेष्टदेवं नृसिंहम्प्रार्थयते जयत्युपेन्द्र इति । स उपेन्द्रः । इन्द्रमुपगतो भ्रातृत्वेन सः । विष्णुः नृसिंहावतारी । जयति सर्वोत्कर्षेण वर्त्तते । यः विभित्सया भेत्तमिच्छा तया । भिदेः सन्नन्तात् अः प्रत्ययादिति अप्रत्यये टापि च विभित्सा । दूरतः क्षणलब्धलक्ष्यया । दूरतः विप्रकृष्टात् इव । क्षणलब्ध लक्ष्यया क्षणं लब्धं लक्ष्यं यया तया । ईषत्कालप्राप्तहिरण्य कशिपुवक्षःस्थलरूपवेध्यया । यद्वा प्राप्तावलोकनैकाग्रतया । लभेः कर्मणि क्तः । अतएव कोपारुणया । कोपेन अरुणा तया । रोषरक्तया कुपेर्भावे घञि कोपः । दृशैव लोचनेनैव । रिपोः

हिरण्यकशिपोर्वैरिणः । उरः वक्षःस्थलम् । भयात् भीतेः । स्वयं आत्मना । भिन्नं विदीर्णमिव । अस्रपाटलम् अस्रवत् पाटलम् तत् । रुधिरश्वेतरक्तम् । श्वेतरक्तस्तु पाटलः इत्यमरः । चकार कृतवान् । अनेन बाणभट्टस्योपास्यो देवो नृसिंह इति ज्ञायते ॥ ३ ॥

3. Glory be to that Vishnu (the 'younger brother of Indra') who, by means of merely casting from a distance a moment's glance (lit glance, 'having had the sight of its target for a moment only') which was red with wrath or anger, and was prompted by a desire to tear it, made the chest of his enemy, which was torn to pieces of its own accord, as it were, with fear, red with (or like) blood.

नमामि भर्वोश्चरणाम्बुजद्वयं
सशेखरैर्मौखरिभिः कृतार्चनम् ।
समस्तसामन्तकिरीटवेदिका-
विटङ्कपीठोल्लुठितारुणाङ्गुलि ॥ ४ ॥

गुरुं नमस्कुर्वन् वदति नमामीति । भर्त्सोस्तन्नामकगुरोः भन्दयति कल्याणं जनयति इति भन्द् धातोः सुप्रत्यये पृषोदरादित्वान्नलोपे च भत्सुः । सशेखरैः शेखरैः सहिताः सशेखरास्तैः । मुकुटरूपशिरोभूषणसहितैः । मौखरिभि क्षत्रियविशेषैः । मुखमस्ति यस्मिंस्तन्मुखरं सन्नाम । रप्रकरणे खमुखकुञ्जेभ्य उपसंख्यानम् इति मुखशब्दात् मत्वर्थीयो रप्रत्ययः । अत्र मुखशब्दो लक्षणया ध्वनिवाचकः । मुखरमेव मौखरं

तदस्ति; येषामिति मौखरिणस्तैः। अत इति ठनाविति मत्वर्थीय इनिः। कृतार्चनम् कृतमर्चनं यस्य तत्। विहितपूजनम्। समस्तसामन्तकिरीटवेदिकाविटङ्कपीठोल्लुठितारुणांगुलि समस्ता ये सामन्तास्तेषां किरीटान्येव वेदिका तस्या विटङ्क एव पीठं तस्मिन्नुल्लुठिता अरुणा अंगुलयो यस्य। सकलान्यदेशनृपमुकुटपरिष्कृतभूमिमध्योन्नतदेशपादपीठघृष्टारक्तकरशाखम्। चरणाम्बुजद्वयम् चरणौ अम्बुजे इव तयोर्द्वयम् तत्। अम्बुनि जातमित्यम्बुजम्, 'सप्तम्यां जनेर्डः' इतिडः। नमामि नमस्यामि ॥४॥

4. I bow to the lotus-like couple of the feet of Bharvu (probably the poet's Guru or Teacher), which were worshipped by the Maukhari kings wearing their crowns (*i. e.*, which have been honoured by the Maukhari kings by means of their crowned heads being placed at them), and the toes of which became red, having been rubbed on or rolled against the foot-stool, consisting (as it were,) of the (centrally) raised or elevated part of the altar-pit, constituted (again, as it were,) by the crowns of all the feudatory kings.

अकारणाविष्कृतवैरदारुणा-
दसज्जनात्कस्य भयं न जायते।
विषं महाहेरिव यस्य दुर्वचः
सुदुःसहं संनिहितं सदा मुखे ॥ ५ ॥

दुर्जनमुद्दिश्याह अकारणेति। अकारणाविष्कृतवैरदारुणात् अकारणमाविष्कृतं यद् वैरं तेन दारुणस्तस्मात्। अहेतुमक-

टितद्वेषभोषणात्। असज्जनात् दुर्जनात्। सश्चासौजनः सज्जनः न सः तस्मात्। कस्य जनस्य। भयम् भीतिः। न जायते श्राविर्भवति। महाहेः महांश्चासावहिस्तस्य वृहत्सर्पस्य। सर्पे पृनासुरेऽप्यहिरिति वैजयन्ती। विष मिव गरलमिव। यस्य दुष्टस्य। मुखे श्रानने। सुदुःसहम् सुतरां दुःखेन सोढु शक्यम्। सहतेः कर्म्मणि खल्। दुर्वचः दुर्वचनम्। सदा सर्वदा। सन्निहितम् समीपस्थमस्ति। एवं ममापि चिकीर्षितग्रन्थापवादशङ्कया दुर्जनाद् भीतिर्वर्तते इति भावः ॥५॥

5 Who is not afraid of a wicked man, rendered pitiless or hard hearted on account of animosity, displayed (lit. 'invented') without any cause or reason, and in whose mouth, there is always to be found present abuse or calumny, which is extremely difficult to bear, like poison (in the mouth) of a big snake?

कटु क्वणन्तो मलदायकाः खला-
स्तुदन्त्यलं बन्धनशृङ्खला इव ।
मनस्तु साधुध्वनिभिः पदे पदे
हरन्ति सन्तो मणिनूपुरा इव ॥ ६ ॥

सज्जनमुद्दिश्याह कटु इति। कटु दुःश्रवयथास्यात्तथा क्वणन्तः वदन्तः शृङ्खलापक्षे शब्दायमानाः। क्वणते शतरि रूपम्। मलदायकाः दोषारोपकाः पक्षे सम्पर्कस्थले मालिन्यजनकाः। ददातेर्ण्वुल्। मलस्य दायकास्ते। खला असाधवः। बन्धनशृङ्खला बन्धलोहनिगडा इव। बन्धनाय शृङ्खलास्ताः। अल-

मतिशयम्। तुदन्ति पीडयन्ति मनः स्वलग्नस्यानञ्च। सन्तः साधवः। मणिनूपुराः मणियुक्ता नूपुराः ते। रत्ननिर्मितमञ्जीराणीव। पदे पदे प्रतिपदम्। अन्यत्र प्रतिशब्दम्। साधुध्वनिभिः मनोहररवैः। पक्षे मञ्जुशिञ्जितैः। मनः हृदयम्। हरन्ति रमयन्ति। 'शृङ्खला पुंस्कटी चस्त्रबन्धे च निगडे त्रिषु' इत्यमरः। एवं गुणग्राहिणः साधवः एतन्मद्ग्रन्थे गुणैः सन्तुष्य प्रशंसया हृदयं हरन्तु मे इति भावः ॥६॥

6. Wicked people, uttering harsh words and casting dirt or stain (in the form of abuse of calumny), cut others deeply to the quick (lit 'cause sufficient pain' to others), like iron-fetters which bind (a person, and produce unpleasant sound, and cause dark stains on the feet); whereas good men, on the other hand, captivate the heart at every word, with the pleasing tones (of their speech), like jewelled-anklets (which produce soft and sweet music at everp step).

सुभाषितं हारि विशत्यधो गला-
न्न दुर्जनस्यार्करिपोरिवामृतम्।
तदेव धत्ते हृदयेन सज्जनो
हरिर्महारत्नमिवातिनिर्मलम् ॥ ७ ॥

सुभाषितम् सुष्ठु भाषितं तत्। सुवाक्यम्। हारि मनोहारि। हरणं हारः हरतेर्घञ्। अत इनिठनाविति इनिः हारि। हारोऽस्यास्तीति तत्। दुर्जनस्य खलस्य। गलात् कण्ठात्।

अधः अधोभागे। अर्करिपोः राहोः।अर्कस्य रिपुस्तस्य अर्करिपोः। अमृतमिव पीयूषमिव । पीयूषममृतं सुधा इत्यमरः । न विशति, अन्तर्याति। सज्जनः गुणग्राही साधुः। तदेव सुभाषितमेव। हरिः विष्णुः। अति निर्मलम् अतिशयस्वच्छम्। महारत्नम् कौस्तुभम् मणिमिव। महच्च तद्रत्नं महारत्नम्। रत्नं श्रेष्ठे मणावपि इत्यमरः। हृदयेन मनसा। धत्ते दधाति ॥७॥

7. The sweet fascinating speech (of a poet) does not go down the throat of a wicked man, in the same way as did nectar into that of the enemy of the Sun (*i. e.*, Rahu); but the same (speech), however, a good man (readily) takes to his heart, even as Vishnu holds (to his heart) the great or highly precious, and extremely pure or stainless gem (Kaustubha).

स्फुरत्कलालापविलासकोमला
करोति रागं हृदि कौतुकाधिकम् ।
रसेन शय्यां स्वयमभ्युपागता
कथा जनस्याभिनवा वधूरिव ॥ ८ ॥

ग्रन्थकथामुद्दिश्याह स्फुरदिति । स्फुरत्कलालापविलास कोमला। स्फुरन् यः कल आलापस्तस्य विलासस्तेन कोमला विकसन्मनोहरशब्दगुम्फमाधुरी मृदुला। वधूपक्षे स्फुरन्तौ यौ कलालापविलासौ ताभ्यां कोमला सा। प्रसर्पद्गम्भीरामाधुर्यसुन्दरी। कोमलं मृदु सुन्दरं इति विश्वः। रसेन शृङ्गा-

रादिना। शय्यां शब्दरचनाम्। शय्या तल्पे शब्दगुम्फे इत्यमरः। अभ्युपागतायाता। कथा गद्यपद्यमयी शब्दरचता। वधूपक्षे रसेन प्रीत्या। शय्याम् तल्पम्। स्वयमभ्युपागता प्राप्ता। अभिनवा नवोढा। वधूः भार्या इव। जनस्य लोकस्य। लोकस्तु भुवने जने इत्यमरः। हृदि हृदये। कौतुकाधिकम्। कौतुकमधिक यस्मिन् तम्। कौतुकपूर्णम्। रागम् प्रेमाणम्। करोति जनयति।८॥

8 Just as a newly married bride, looking delicately attractive on account of her charming (lit. 'shining or throbbing') and sweet voice and gracefully amorous sports, having approached (her husband s) bed of her own accord being impelled by a passionate desire, produces in the heart (of her husband) a deep sentiment of love along with curiosity or admiration, similarly a new plot or story, tenderly delightful with the graceful display of bright and sweet dialogues, and assuming of itself the form of a regular composition (शय्या is a particular form of composition, in which the words are so arranged as to allow of no change of position, without destroying the genuine and essential effect of it), on account of (the charm of) its (prevailing) sentiments, arouses in the heart (of the reader) joy or pleasure, which is enhanced by admiration and interest.

हरन्ति कं नोज्ज्वलदीपकोपमै-
र्नवैः पदार्थैरुपपादिताः कथाः ।
निरन्तरश्लेषघनाः सुजातयो
महास्रजश्चम्पककुड्मलैरिव ॥ ९ ॥

उज्ज्वलदीपकोपमैः । उज्ज्वलो यो दीपकश्च स उपमा च येषु तैः । स्फुटितदीपकालङ्कारोपमालङ्कारसहितैः । पक्षे शुचि प्रदीपतुल्यैः । शृङ्गारः शुचिरुज्ज्वलः इत्यमरः । नवैः नवीनैः । पदार्थैः शब्दाभिधेयैः । उपपादिताः विरचिताः । निरन्तरश्लेषघनाः निरन्तरं श्लेषेण घनास्ताः । प्रतिपदमर्थसाम्यशब्दसाम्य श्लेषगुणबहुलतराः । मालापक्षे सान्द्रतरग्रन्थन निबिडाः । सुजातयः सुष्ठु जातिर्यासां ताः । सुन्दरस्वरूपाः । पक्षे मनोहर जातिकुसुमाः । चम्पककुड्मलैः चम्पकमुकुलैः उपपादिताः । महास्रजः महामाला इव । कथाः गद्यपद्यादिप्रबन्धाः । कं सहृदयं । न हरन्ति न रमयन्ति । किन्तु सर्वस्यैव मनोरमाः सन्ति ॥९॥

9 What man is there, whom stories, composed in a style, containing ever new words and meanings (*or* new meanings of words), having distinct or brilliant figures of speech, called *Dipaka* and *Upama*, abounding in thickly strewn puns or ambiguities, and in which there are to be found beautiful figures of speech, such as *Jâti*, or which is (written) in beautiful *Jâti* metre, donot fascinate, like large garlands, prepared with fresh Champaka buds, resembling brightly burning lamps, being strung or interwoven closely together and consisting of beautiful jasmine flowers!

वभूव वात्स्यायनवंशसंभः
द्विजो जगद्गीतगुणोग्रणीः सताम् ।
अनेकगुप्तार्चितपादपङ्कजः
कुवेरनामांश इव स्वयंभुवः ॥ १० ॥

सम्प्रति कविर्दशभिः पद्यैः स्ववंशं वर्णयति । वात्स्यायनवंशसम्भवः । वत्सस्यापत्यमित्यर्थे गर्गादिभ्यो यञिति यञ्-वात्स्यः अस्मात् । यञिञोश्चेति फक् वात्स्यायनः । तस्य वंशे सम्भवो यस्य सः । वात्स्यायनवंकुलजन्मा । जगद्गीतगुणः । जगता गीतो गुणो यस्य सः । लोकोच्चारितकीर्तिः । सताम् साधूनाम् । अग्रणीः प्रधानः । अग्रे नयति सः । नयतेः क्विप् । अग्रग्रामाभ्यां नयतेर्णो वाच्यः इति नस्य णः । अनेकगुप्तार्चित पादपङ्कजः असंख्यवैश्यपूजितचरणाम्बुजः । अनेकैर्गुप्तैरर्चिते पादपङ्कजे यस्य सः । गुप्तदासात्मकं नाम प्रशस्तं वैश्यशूद्रयो इति वचनाद् गुप्तपदेन वैश्याः ग्राह्याः ॥ पङ्के जातं पङ्कजम् (सप्तम्यामिति जनेर्डः) । स्वयंभुवः विधातुः । अंश इव अवतार इव । कुवेरनामा । द्विजः । द्वाभ्यां जन्म संस्काराभ्यां जात इति द्विजः । जनेर्डः । विप्रः । दन्तविप्राण्डजा द्विजाः इत्यमरः । वभूव आसीत् ॥१०॥

10. Sprung from the family of Vatsyayana was there a Brahman, named Kuber, whose merits were sung in (or by) the whole world, who was foremost among the good or virtuous, whose lotus-like feet were worshipped by many Guptas (or Gupta kings), and who was, as it were, a portion (or an incarnation) of Brahma.

उवास यस्य श्रुतिशान्तकल्मषे
सदा पुरोडाशपवित्रिताधरे।
सरस्वती सोमकषायितोदरे
समस्तशास्त्रस्मृतिबन्धुरे मुखे ॥ ११ ॥

श्रुतिशान्तकल्मषे। श्रुतिभिः शान्तं कल्मषं यस्य तस्मिन्। वेदाध्ययनोपशमितपापे। पापं किल्बिषकल्मषम् इत्यमरः। पुरोडाशपवित्रिताधरे। पुरोडाशेन पवित्रितोऽधरो यस्य तस्मिन्। हुतशेषपूताधरोष्ठे। पुरोडाशो हविर्भेदे हुतशेषे च कीर्तित इति विश्वः। पवित्रं करोति पवित्रयति। आख्यात णिचि कर्मणि क्तः पवित्रितः। सोमकषायितोदरे सोमेन कषायित-मुदरं यस्य तस्मिन्। सोमयागेषत्कटूभूतमध्ये। समस्तशास्त्र-स्मृतिबन्धुरे। समस्तैः शास्त्रैः स्मृतिभिश्च बन्धुरं तस्मिन्। सकलव्यासादिनिर्मितदर्शनमन्वादिधर्मशास्त्रमनोहरे। बन्धुरं मुकुटे त्रिपुस्याद्रम्य नम्रयोरिति मेदिनी। यस्य कुबेरस्य द्विजस्य। मुखे आनने। आननं लपनं मुखम् इत्यमरः। सरस्वती वाग्देवी। सरणं सरो ज्ञानं सरतेरसुन्। तदस्ति यस्याः सा सरस्वती। तदस्यास्तीति मतुप्। उवास वसतिस्म ॥११॥

11. In whose mouth there always dwelt Saraswati or the goddess of learning,——a mouth, the sins of which had been suppressed by (the studdy of) the Vedas; the lips of which were purified by (partaking of) the remains of sacrificial offerings or oblations; the interior or inside of which was made astringent by (the draughts of) Soma juice, and which was made pleasing on account of the study of all the Shastras and Smritis (*i. e.*, the entire body of sacred scriptures).

जगुर्गृहेभ्यस्तसमस्तवाङ्मयैः
ससारिकैः पञ्जरवर्तिभिः शुकैः ।
निगृह्यमाणा बटवः पदे पदे
यजूंषि सामानि च यस्य शङ्किताः ॥ १२ ॥

यस्य कुबेरस्य । गृहे गेहे । गृहं गेहो निवसितमित्यमरः । अभ्यस्तसमस्त वाङ्मयैः । अभ्यस्तं समस्तं वाङ्मयं यैस्तैः । निखिलविद्यापारगामिभिः । ससारिकैः । सारिकाभिः सहितास्तैः । शुकवधूसमेतैः । पञ्जरवर्तिभिः । पञ्जरे वर्तन्ते तैः । लोहपत्तिगृहस्थितैः । शुकैः कीरैः । निगृह्यमाणाः निग्रहं गमिताः । निगृह्यन्ते इमे, ग्रह् धातोः कर्मणि लिटि शानच् निगृह्यमाणाः । त्वया अशुद्धमुक्तमिति विवादेन पराजिता इत्यर्थः । पदे पदे प्रतिपदम् । शङ्किताः सशङ्काः । शङ्कतेः कर्मणि क्तः । बटवः ब्रह्मचारिशिष्याः । यजूंषि यजुर्वेदान् । सामानि सामवेदांश्च । जगुः गायन्ति स्म । एकस्यापि यजुर्वेदस्य सामवेदस्य च बहुव्यक्तिगत्या वा शाखादिभेदेन बहुत्वाद् यजूंषि सामानि चेति बहुवचनमुपपन्नम् ॥१२॥

12. In whose house scholars or students chanted the verses of Yajurveda and Samaveda, being afraid in their minds at every step (or word), lest they should be interfered (lit. 'checked') or found fault with by the parrots along with the *Mynas* (their mates), who were living in cages, and had masterd or committed to memory the whole literature.

हिरण्यगर्भो भुवनाण्डकादिव
क्षपाकरः क्षीरमहार्णवादिव ।
अभूत्सुपर्णो विनतोदरादिव
द्विजन्मनामर्थपतिः पतिस्ततः ॥ १३ ॥

भुवनाण्डकात् ब्रह्माण्डात् । भुवनस्याण्डकं तस्मात् । हिरण्यगर्भः ब्रह्मा इव । हिरण्यं गर्भो यस्य सः । अर्थात् तद्वद्वेदपारं गतः । क्षीरमहार्णवात् । महांश्चासावर्णव इति महार्णवः 'सन्महद्' दिति कर्मधारयः समासः अर्णोऽब्धि ध्वनि रस्त्यस्येत्यर्णवः । अर्णसो लोपश्चेत्यर्णः शब्दान्मत्वर्थीयो व प्रत्ययः । क्षीरस्य महार्णवः क्षीरमहार्णवस्तस्मात् । क्षपाकर इव । क्षपां करोतीत सः । 'कृञो हेतु ताच्छील्योनुलोम्येषु' इति टः प्रत्ययः । चन्द्र इव । अर्थात् चन्द्र इव समस्त जनाह्लादकः इतिभावः । विनतोदरात् । विनताया उदरं तस्मात् । गरुड मातृगर्भात् । सुपर्ण इव गरुड इव । हरिभक्ति तत्पर इति भावः । ततः तस्मात् कुवेरात् । द्विजन्मनां पतिः द्वेजन्मनी येषान्ते द्विजन्मानस्तेषां विप्राणाम् । पक्षे खगानाम् । 'दन्त विप्राण्डजा द्विजाः' इत्यमरः । पतिः स्वामी । अर्थपतिः अर्थस्य पतिः सः । अर्थपतिनामा । अभूत् अभवत् ॥१३॥

13 To him there was born (lit. 'from him proceeded '—a son), Artha-pati, the best or chief among the Brahmanas, just as the Hiranya-garbha (*i. e.*, Brahma) became manifested from the Universal or Primordial golden Egg, the moon (lit. 'the lord or producer of the night') proceeded from the Milky Ocean, and Garuda was born from the womb of Binata.

विवृण्वतो यस्य विसारि वाङ्मयं
दिने दिने शिष्यगणा नवा नवाः ।
उषस्सु लग्नाः श्रवणेऽधिकां श्रियं
प्रचक्रिरे चन्दनपल्लवा इव ॥ १४ ॥

विसारि । विसरतशीलमस्य तत् । विस्तृतम् । वाङ्मयम् वाचो विकारः । एकाचो नित्यमिति मयट् । शास्त्रम् । विवृण्वतः पाठयतः । यस्य अर्थपतेः गुरुभूतस्य । नवा नवाः नवीनाः । पक्षे अम्लानाः । दिने दिने प्रतिदिनम् । उषःसु प्रभातेषु । श्रवणे गुरुवाक्याकर्णने । पक्षे कर्णे । लग्नाः अवहिताः तत्परा वा पक्षे सम्बद्धाः । शिष्यगणाः शिष्याणां गणाः । शास्तुं योग्यः शिष्यः । शास्तेः 'एतिस्तुशास्वृदृजुषः क्यप्' इति क्यप् । छात्रवर्गाः । चन्दनपल्लवा इव । चन्दनस्य पल्लवास्ते । पाटीरतरुकिसलयानीव । अधिकाम् प्रभूताम् । श्रियम् शोभाम् । प्रचक्रिरे विदधुः ॥१४॥

14. Just as the fresh leaves of sandal-wood trees enhance the beauty (of ladies), when placed on their ears in the early morning, even so did the ever new crowds or bands of disciples, lending their ears every morning to him who expounded the vast literature (to them), enhance his reputation or glory (*lit.* beauty) every day.

विधानसंपादितदानशोभितैः
स्फुरन्महावीरसनाथमूर्तिभिः ।
मखैरसंख्यैरजयत्सुरालयं
सुखेन यो यूपकरैर्गजैरिव ॥ १५ ॥

यः अर्थपतिः । विधानसम्पादितदानशोभितैः । विधानेन सम्पादितं यद्दानं तेन शोभितास्तैः । यथाविधिविहितवितरणालङ्कृतैः । गजपक्षे भक्ष्यविशेषकवलजनितमदजलमण्डितैः । विधिर्विधाने दैवे चेत्यमरः । विधानं हस्तिकवल इति वैजयन्ती । स्फुरन्महावीरसनाथमूर्त्तिभिः । स्फुरन्तो ये महावीरास्तैः सनाथा मूर्त्तयो येषान्तैः । ज्वलद्धोमाग्निसहितस्वरूपैः । पक्षे स्पन्दमानमहाभटसंयुक्तशरीरैः । 'होमाग्निस्तु महाज्वालो महावीरः प्रवर्ग्यवत्' इति कोशः । यूपकरैः यूपान् कुर्वन्ति तैः 'कृञो हेत्विति' टः । पशुबन्धस्तम्भसम्पादकैः । पक्षे यूपा इव करा येषान्तैः यज्ञस्तम्भशुण्डैः । गजैः हस्तिभिरिव । असंख्यैःबहुभिः । मखैः यज्ञैः । सुखेन अनायासेन । सुरालयम् । सुराणा मालयस्तम् । स्वर्गम् । अजयत् जितवान् । स्वर्गलिप्सया कृतयज्ञैः सोऽयस्वम्भावी तस्यामवत् इतिभावः ॥१५॥

15 Who easily won (for himself) heaven (lit. 'the abode of the gods') by means of innumerable sacrifices, which were adorned with gifts made in accordance with the prescribed rules (or sacred precepts), which had blazing sacrificial fires present in them; and which had the sacrificial posts as their arms; as though he had done so by means of innumerable elephants, who

looked splendid or beautiful with the ichor produced by *Vidhana* (a kind of special food, upon which elephants are fed), who were ridden by illustrious warriors, and who had trunks, which were huge like the sacrificial posts

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स चित्रभानुं तनयं महात्मनां
सुतोत्तमानां श्रुतिशास्त्रशालिनाम् ।
अवाप मध्ये स्फटिकोपलोपमं
क्रमेण कैलासमिव क्षमाभृताम् ॥ १६ ॥

सः अर्थपतिः । महात्मनाम् । महानात्मा येषान्तेषाम् । महानुभावानाम् जितेन्द्रियाणां वा । श्रुतिशास्त्रशालिनाम् वेद-दर्शनपाठकानाम् । सुतोत्तमानाम् । सुतेषूत्तमास्तेषाम् । योग्य-तनयानाम् अत्र सप्तमी तत्पुरुषः । 'सप्तमी शौण्डै' रिति योग विभागात् 'सन्महदिति विशेषविहिते कर्मधारये तु उत्तम-शब्दस्य पूर्वनिपातः स्यात् । मध्ये अन्तः । क्षमाभृताम् । क्षमां बिभ्रति तेषाम् । शान्तिशालिनाम् । कैलासपक्षे भूधराणाम् । 'क्षिति क्षान्त्योः क्षमा' इत्यमरः । कैलासमिव रजताद्रिमिव । स्फटिकोपलोपमम् । स्फटिकोपल उपमा यस्य तम् । स्वच्छ-स्फटिकतुल्यम् । निष्कलङ्कमिति भावः । चित्रभानुं तनयम् । क्रमेण । सुतमवाप लब्धवान् ॥१६॥

16. Among or in the midst of his magnanimous and excellent sons, who were fully conversant with the Vedas aud the Shastras, and who were given *to* forgiveness, he got in course of time a son, named

Chitrabhanu, who was (faultless in body and character) like a piece (lit 'stone') of crystal, and was like or comparable to Kailash, which is (white) like a crystal, among the mountains.

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महात्मनो यस्य सुदूरनिर्गताः
कलङ्कमुक्तेन्दुकलामलत्विषः ।
द्विषन्मनः प्राविविशुः कृतान्तरा
गुणा नृसिंहस्य नखाङ्कुरा इव ॥ १७ ॥

यस्य चित्रभानो. महात्मनो जितान्तः करणस्य । सुदूर निर्गताः । सुदूरं निर्गतास्ते । दिगन्त व्याप्ताः । कलङ्कमुक्तेन्दु कलामलत्विषः कलङ्केनमुक्तो य इन्दुस्तस्य कला इव अमला त्विट् येषान्ते । निष्कलङ्क चन्द्रांश विशद प्रभाः । कृतान्तराः कृतमन्तर यैस्ते । विहित प्रवेश मार्गाः । गुणाः शौर्यदाक्षिण्यादयः । नृसिंहस्य नरहरेः । ना सिंह इव तस्येत्युपमित समासः । नखांकुरा इव । नखानामंकुरास्ते । करजाग्रभागा इव । द्विषन्मनः द्विषतां मनस्तत् । रिपु मानसम् । पक्षेहिरण्यकशिपुमनः । 'हृन्मानसं मनः' इत्यमरः । प्राविविशुः प्रविष्टवन्तः । शत्रुभिरपि चित्रभानोः प्रौढ प्रसर गुणाः स्वमनोभिर्धृता इति भावः ॥१७॥

17. The merits of this (lit. 'which') great or high souled (Chitrabhanu), the splendour of which was pure or faultless like a digit of the moon free from spots, and (the reputation of) which had travelled

far and wide having made a way for themselves, went deep into the hearts (even) of his enemies (*i. e*, made an impression upon them), in the same way as the pointed ends of the claws of Nri Sinha, which were grown long (with nails), and looked bright like the spotless digit of the moon, having pierced through, penetrated the heart of his enemy

दिशामलीकालकभङ्गतां गत-
स्त्रयीवधूकर्णतमालपल्लवः ।
चकार यस्याध्वरधूमसंचयो
मलीमसः शुक्लतरं निजं यशः ॥ १८ ॥

दिशाम् प्राच्यादीनाम् भार्यारूपाणामित्यर्थः । अलीकालकभङ्गतां गतः । अलीकेषु ये अलका· तेषां भङ्गस्तस्य भावस्तत्ताताम् । मस्तक चूर्णकुन्तल रचनात्व प्राप्तः । अलीकमप्रिये भाले ऽवितथे इति कोशः । त्रयीवधूकर्णतमालपल्लवः त्रयी चासौ वधूस्तस्याः कर्णे तमालपल्लव इव सः । स्वाभाविककृष्णवर्णतया ऋगादि वेदत्रय भार्या श्रोत्र तमाल तरु किसलयरूप । त्रयाणां समूहस्त्रयी टिड्ढेति ङीप् । वा त्रयोऽवयवा यस्याः सा । मलीमसः । मलमस्यास्तीति मलीमसः । मल शब्दात् मत्वर्थीय इमसच प्रत्ययो निपातितः । मलनः । 'मलीमस तु मलिनम्' इत्यमर· । यस्य विप्रभानोः । अध्वर धूम सञ्चयः । अध्वराणां धूमानां सञ्चयः सः । याग धूम्र पटलम् । ध्वरणं ध्वरः । अदोरप् इति भावेऽप् । न ध्वरो यस्मिन् सः अध्वरः निज स्वीयम् । शुक्लतरम् अतिधवलम् । यशः कीर्त्तिम् । चकार कृतवान् ॥१८॥

18. The collection of (the columns of) smoke of this man's (lit 'whose') sacrifices, which was dark, and came to assume the appearance of curly locks of hair on the foreheads of (young ladies in the shape of the various) Quarters or Directions, and which looked like the (dark) leaves of Tamal or betel tree, worn (as an ornament) on the ears of the 'bride in the form of the three Vedas', made his own glory brighter (than before) ॥

सरस्वतीपाणिसरोजसम्पुट-
प्रमृष्टहोमश्रमसीकराम्भसः ।
यशांशुशुक्लीकृतसप्तविष्टपा-
त्ततः सुतो बाण इति व्यजायत ॥ १९ ॥

सरस्वती पाणि सरोज सम्पुट प्रमृष्ट होम श्रमसीकरा-म्भस । सारस्वत्याः पाणी सरोजे इव तयोः सम्पुट तेन प्रमृष्टानि होमश्रमस्य सीकराम्भांसि यस्य तस्मात् । वाग्देवी कर-कमल युग्म प्रोञ्छित होमकर्म परिश्रम जन्य बिन्दुभूत जलस्य । यशोंशु शुक्लीकृत सप्त विष्टपात् । यशसः अंशुभिः शुक्लीकृतानि सप्त विष्टपानि येन तस्मात् । कीर्ति दीधिति शुभ्रित सप्त जगतः । 'विष्टपं भुवनं जगत्' इत्यमरः । एतद्विशेषणेन चित्रभानो-र्यशसः सप्तलोकी व्याप्तिर्द्योत्यते । अशुक्लानि शुक्लानि सम्पद्यन्ते तानि कृतानि इति शुक्लीकृतानि । अभूत तद्भावे च्विः । ततः चित्रभानोः । बाणः इति बाणाभिधः । सुतः सूनुः । व्यजायत जातः । उत्पन्नो वा ॥१९॥

19. To him, the drops of whose perspiration, caused by fatigue in sacrifices, were wiped away by the cavity of the (folded) lotus-like hands of Saraswati, the goddess of learning, and who had brightened (lit. 'whitened') the seven regions or worlds, with the rays or splendour of his fame, there was born a son, known as Bana.

द्विजेन तेनाक्षतकण्ठकौण्ठ्यया
महामनोमोहमलीमसान्धया ।
अलब्धवैदग्ध्यविलासमुग्धया
धिया निबद्धेयमतिद्वयी कथा ॥ २० ॥

तेन द्विजेन बाणनाम्ना विप्रेण । अक्षत कण्ठ कौण्ठ्यया । कण्ठे कौण्ठ्यम् इति कण्ठकौण्ठ्यम् । अक्षतं कण्ठ कौण्ठ्यं यस्यास्तया । अनष्ट गल कुण्ठतया । क्षणोतेः कर्मणि क्तः क्षतम् । न क्षतं तत् अक्षतम् । कुण्ठाया भावः कौण्ठ्यम् भावे ब्राह्मणादित्वात् ष्यञ् । अर्थात् कण्ठेऽपि अकुण्ठिता नासीत् तन्मतिः किम्पुनः शास्त्रादिषु इति भावः । महामनो मोह मलीमसान्धया । महांश्चासौ मनोमोहस्तेन मलीमसा अन्धा च तया । उत्कट मानस विकाशाभाव मलिनाज्ञानोपेतया । मोहनं मोहः । मुह्यतेर्भावे घञ् । वा मोहयति अज्ञानं जनयतीति सः । अन्तर्भावितण्यर्थात् पचाद्यच् । अथवा मनोमोहः ध्वान्तं तेनाभयोपहतप्रदर्शशक्तिकया चमत्कारोत्पादकार्थ स्फूर्तिरहितया । अलब्धवैदग्ध्यविलासमुग्धया—अलब्धोयो वैदग्ध्यविलासः तेन मुग्धा तया । अप्राप्तयोग्यवर्णन कौशललीलाऽप्रगल्भया ।

विदग्ध—वि+दह्+क्तः। विपूर्वक दह धातोः कौशलार्थकता। मुग्ध—मुह्+क्तः। धिया—बुद्धया अद्विद्वयी—द्वयीमतिक्रांताताम्—एतत्पूर्वं बृहत्कथावासवदत्ताख्यकथाद्वयोत्कृष्टतरा। अथवा प्रतिभाभाववैगुण्यनिर्मितत्वेनाद्वितीया। इयम् एषा कादम्बरी। कथा—गद्यविशेषः। निबद्धा—रचिता ॥२०॥

20 By that Brahmana (*i e*, Bana) this unrivalled story, or story which is superior to the other two extant stories (*viz*, the Brihatkatha and Vasava-datta), was composed with (the help of) his intellect, the dullness or bluntness of the throat of which had not yet gone away or been removed, which was dark and blinded by great mental infatuation, and which was still simple or immature, since it had not acquired the grace of skill or refinement

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१—आसीदशेषनरपतिशिरःसमभ्यर्चितशासनः पाकशासन इवापरश्चतुरुदधिमालामेखलाया भुवो भर्ता प्रतापानुरागावनतसमस्तसामन्तचक्रश्चक्रवर्तिलक्षणोपेतश्चक्रधर इव करकमलोपलक्ष्यमाणशङ्खचक्रलाञ्छनो हर इव जितमन्मथो गुह इवाप्रतिहतशक्तिः कमलयोनिरिव विमानीकृतराजहंसमण्डलो जलधिरिव लक्ष्मीप्रसूतिर्गङ्गाप्रवाह इव भगीरथपथप्रवृत्तो रविरिव प्रतिदिवसोपजायमानोदयो, मेरुरिव सकलभुवनोपजीव्यमानपादच्छायो, दिग्गज इवानवरतप्रवृत्तदानार्द्रीकृतकरः, कर्ता महाश्चर्याणामाहर्ता क्रतूनामादर्शः सर्वशास्त्राणामुत्पत्तिः

कलानां कुलभवनं गुणानामागमः काव्यामृतरसानामुदयशैलो मित्रमण्डलस्योत्पातकेतुरहितजनस्य प्रवर्तयिता गोष्ठीबन्धानामाश्रयो रसिकानां प्रत्यादेशो धनुष्मतां धौरेयः साहसिकानामग्रणीर्विदग्धानां वैनतेय इव विनतानन्दजननो वैन्य इव चापकोटिसमुत्सारितसकलारातिकुलाचलो राजा शूद्रको नाम।

१—आसीदितिक्रियायाः राजाशूद्रक इति वक्ष्यमाणेन कर्त्तृपदेन सम्बन्धः। अशेषनरपतिशिरः समभ्यर्चितशासनः 'सकलभूपतिमस्तक सम्मानगृहीतादेशः। अशेषैः नरपतिभिः शिरोभिः समभ्यर्चितं शासनं यस्य सः। अनपघापरः द्वितीयः पाकशासन इव-इन्द्र इव पाकं तन्नामानमसुरं शास्तीति सः। शास्+ल्युः कर्तरि। अर्थात् शूद्रकः इन्द्र इव तत्सम्पत्ति सम्पन्नो मन्तव्यः इत्युत्प्रेक्षालङ्कारः। भवेत्सम्भावनोत्प्रेक्षा प्रकृतस्यपरेण यत् इति तल्लक्षणात्। चतुरुदधिमालामेखलायाः वेदसागरपंक्तिकाञ्च्याः। चतुर्णामुदधीनां मालैव मेखला यस्याः तस्याः। उदकानि धीयतेऽस्मिन् स उदधिः। उदक पूर्वकधा धातोः अधिकरणेऽर्थे किः प्रत्ययः उदकस्योदः सञ्ज्ञायामिति उदकस्योदादेशः। भुवः—भूमेः। भर्तास्वामी। बिभर्त्तीति सः भर्त्ता—भृ+तृच् कर्त्तरि। प्रतापानुरागावनतसमस्तसामन्तचक्रः—तेजोधात्सल्यवशीकृतसकलाधिकृतनृपमण्डलः। प्रतापश्चानुरागश्च ताभ्यामवनतं समस्तं सामन्तानां चक्रं येन सः। अनु+रञ्+घञ् अनुरागः। अव+नम्+क्तः—अवनतः। चक्रवर्त्तिलक्षणोपेतः—सार्वभौमातिशयरक्तरथादि चिन्ह सहितः। चक्रवर्त्तिन लक्षणानि तैरुपेतः सः। "अतिरिक्तः करो यस्य प्रथितांगुलिकोमृदुः। चापांकुशांकितःसोऽपि चक्रवर्त्तीभवे

द्भुघम्" इति सामुद्रिक शास्त्रे कथनात्। चक्रधर इव— विष्णुरिव। धरतीति धरः चक्रस्य धरः सः। पचाद्यच्। कर्मणः शेषत्व विवक्षायां षष्ठी, षष्ठीति समासः। करकमलोपलक्ष्यमाण शङ्खचक्र लाञ्छनः। पाणिपद्म दृश्यमान शङ्ख चक्रसदृश रेखादि चिह्नः। विष्णु पक्षे शङ्ख चक्र चिह्नः। करकमले उपलक्ष्यमाणं शङ्ख चक्र सदृश लाञ्छन पक्षे शङ्खचक्रे एव लाञ्छने यस्य सः। मध्यम पदलोपि तत्पुरुषः। उपलक्ष्यते यत्तदुपलक्ष्यमाणम्, कर्मणि शानच्। कलङ्काङ्कौ लाञ्छनं च चिन्हं लक्ष्म च लक्षणम्—इत्यमरः। हर इव शिव इव। हरतीति हरः पचाद्यच्। जितमन्मथः निर्जितमदनः। जितो मन्मथो येन सः। मदनो मन्मथो मारः—इत्यमरः। उभयपक्षेऽप्येवम्। गुह इव सेनानीरिव। सेनानीरग्निभूर्गुहः—इत्यमरः। अप्रतिहत शक्तिः अकुण्ठित सामर्थ्यः। पक्षे अकुण्ठितास्त्रविशेषः। अप्रतिहता शक्तिर्यस्य सः। कमलयोनिरिव ब्रह्मेव। कमलं योनिर्यस्य सः। विमानी कृत राजहंस मण्डलः—अपमानित श्रेष्ठ नृपवृन्दः। पक्षे देवयानी कृत मराल निवहः। देवयानं विमानोऽस्त्री इत्यमरः। राजहंसास्तुतेचञ्चुचरणैर्लोहितैःसिताः—इत्यमरः। विमानीकृतं राजहंस मण्डलं येन सः। विगतो मानो यस्य तद्विमानम्, अविमानं विमानं सम्पद्यते तथा कृतम् इति तत्। अभूत तद्भावे च्विः। अस्यच्वौ—ईत्वीकारः। हंसानां राजान् इति राजहंसाः। राजदन्तादिषु परम्—इति राज शब्दस्य पर निपातः। जलधिरिव समुद्र इव। जलानिधीयन्ते यस्मिन्सः। लक्ष्मी प्रसूतिः कमलाप्रभवः। पक्षे शोभाप्रभवः। लक्ष्मीः पद्माया च शोभायामिति हैमः। लक्ष्म्याः प्रसूतिः सः। गङ्गा प्रवाह इव सुरनदी निर्झर इव। प्रवाहो निर्झरो झरः—इत्यमरः। गङ्गायाः प्रवाहः सः। भगीरथ पथ प्रवृत्तः। भगीरथ नृप मार्ग लग्नः। भगीरथस्य पन्थाः तस्मिन् प्रवृत्तः। ऋक्पूरब्धूः पथा मानक्षे—

इति पथः समासान्तोऽप्रत्ययः। पक्षे भगीरथ निर्दिष्ट नृप नय
त्तानः। रविरिव सूर्य इव। प्रतिदिवसोपजायमानोदयः। प्रति-
दिनोद्भूयमानाऽभ्युदयः। पक्षे अनुदिन जन्याविर्भावः। प्रति-
दिवसमुपजायमान उदयो यस्य सः। दिवसं दिवसं प्रतीति
प्रति दिवसम्। वीप्सार्थेऽव्ययीभावः। मेरुरिव सुमेरुरिव।
मेरुः सुमेरुर्हेमाद्रिरित्यमरः। सकलोपजीव्यमान पादच्छायः।
समग्र लोक सेवनीय चरणकान्तिः पक्षे निखिल देवलोक समा-
राध्य प्रत्यन्त पर्वतानातपः। सकलैरुपजीव्यमाना पादच्छाया
यस्य सः। पादाः प्रत्यन्त पर्वता इत्यमरः। छाया सूर्यप्रिया
कान्तिः प्रतिबिम्बमनातपः—इत्यमरः। दिग्गज इव दिशानाग
इव। अनवरत प्रवृत्त दानार्द्रीकृत करः। अनारत कृत वितरण
वारिस्विन्न हस्तः। पक्षे निरन्तर च्यवमान गजमद क्लिन्न
शुण्डादण्डः। अनवरतं प्रवृत्तं यद्दानं तद्वारिणा आर्द्रीकृतः
करो यस्य सः। मदो दानं प्रवृत्तिश्चेत्यमरः। महाश्चर्याणां
कर्त्ता। अद्भुत संग्रामादीनां सम्पादिता। महान्ति आश्चर्याणि
तेषाम्। क्रतूनाम् आहर्त्ता। यागानां निष्पादकः। सर्वशास्त्रा-
णाम् आदर्शः। निखिलागमानां मुकुरः। अर्थात् तेषां प्रति
बिम्बनात्। आसमन्ताद् दृश्यते मुखमस्मिन् सः आदर्शः।
कलानाम् उत्पत्तिः यतुःषष्टि कलानाम् प्रभावः। गुणानाम्
शौर्यादीनाम्। कुलभवनं प्रसूतिः। कुलस्य भवनम् तत्। काव्या-
मृत रसानाम् कविकर्म पीयूषा स्वादन हर्षाणाम्। आगमः
उत्पत्तिः। काव्यस्य येऽमृत सदृशास्तेषाम्। आगमनम्
आगमः। ग्रह् गृह् निश्चिगमश्चेति भावेऽप्। मित्रमण्डलस्य
सुहृद्वृन्दस्य। पक्षे सूर्य बिम्बस्य। मित्राणां मण्डलं तस्य पक्ष
मित्रस्य मण्डलं तस्य। उदय शैलः उन्नतिस्थानम्, पक्षे उदय
पर्वतः। उदयस्य शैलः सः। अहित जनस्य रिपुलोकस्य। अहि-
तश्चासौ जनस्तस्य। उत्पात केतुः धूमध्वजः। उत्पातस्य केतुः

सः। गोष्ठी बन्धानाम् मधुर कथानाम्। बन्धनं बन्धः भावे घञ्। या बध्यतेऽसौ इति बन्धः—अकर्त्तरि च कारके—इति कर्मणि घञ्। गोष्ठ्या बन्धास्तेषाम्। प्रवर्त्तयिता निष्पादकः। रसिकानाम् रसवेत्तॄणाम्। रसोऽस्त्येषां ते रसिकाः। रसादिभ्यश्चेति ठन् आश्रयः आधारः। धनुष्मताम् धनुर्धारिणाम्। धनुरस्ति येषां ते धनुष्मन्तस्तेषाम्। प्रत्यादेशः निराकरः। भावे घञ्। प्रत्यादेशो निराकृतिः—इत्यनेकार्थ कोशः। निखिल धनुर्धरधुरीणः। साहसिकानां सत्त्ववताम्। सहसा प्रवर्त्तते इति साहसिकः। ओजः सहोऽम्भसा वर्तते इति ठक्। धौरेयः। धुरिभवः धौरेयः। धुरिभवः। धुरोयड्ढकौ इति ढक्। विदग्धानाम् कुशलानाम्। अग्रणीः पुरःसरः। अग्रे नयतीत सः। क्विप्। अग्र ग्रामाभ्यां नयतेर्णो वाच्यः—इति नस्यणः। वैनतेय इव गरुड इव। विनताया अपत्यमित्यर्थे स्त्रीभ्यो ढक्—इति ढक्। विनतानन्द जननः नम्र प्रमोदकर्त्ता। पक्षे गरुड मातृ प्रमोदकः। विनतानामानन्दस्य जननः सः। अन्यत्र विनतायाः आनन्द जननः जनेर्नन्द्यादित्वाल्ल्युः। वैन्य इव वेन पुत्रः पृथुरिव। वेनस्य गोत्रापत्यं वैन्यः। गर्गादिभ्यो यञ्। चाप कोटि समुत्सारिताराति कुलाचलः। धनुरग्रभागनिवारित रिपु कुलपर्वतः। पक्षेऽप्येवम्। चापकोटिना समुत्सारिता अरातय एव कुलाचला येन सः। चलतीति चलः पचाद्यच्। न चलः अचलः। अर्थात् पर्वताकीर्णां भूमिं दृष्ट्वा पृथुना धनुष्कोट्या पर्वतान्समीकृत्य धरा समीकृतेति पौराणिकी गाथा। शूद्रको नामा राजा। आसीत्॥ महेन्द्रो मलयः सत्य शक्तिमान्ऋक्ष पर्वतः विन्ध्यश्च पारिपात्रश्च सप्तैते कुलपर्वताः॥

1.—There was a King named Sudraka, whose mandate or sovereign rule was honoured (by bowing to it) with their heads by all kings; who was, as it were, a

second Indra [or, who, having had his mandate etc., honoured (by bowing to it) with their heads by all kings, was, as it were, a second Indra], who was the lord or supporter of the earth, bounded (girdled) by a circular row of four oceans, before whom the whole group (lit "circle") of neighbouring princes bowed by reason of his greatness and their love for him (or, on account of their love or admiration for his great valour), who, being endowed with the marks of a universal monarch, was like the wielder of the discus (i e, Vishnu), as it were, who was characterised by the marks of a conch and a discus visible on his lotus like hands (i e, the palms of whose lotus like hands bore the marks of a conch and a discus on them), who, like Shiva, had subdued cupid, the god of love (i e, who kept his passion of love well under restraint), who, like Guha or Kartikeya (the son of Shiva, who wields on unfailing weapon), had his prowess unresisted or unimpeded, who, like Brahma, the lotus born, who has had a circle of swans, made as his conveyance, had subdued the pride (lit. 'had it slighted') of a group (lit 'circle') of most powerful or noble kings, who was like the ocean, which is the birth place of Lakshmi, the goddess of wealth, the source of all wealth and prosperity, as it were, who, like the current of the Ganges, which ran on the track shown by Bhagiratha, strenuously followed the path (of greatness, piety and stubborn ness) set down by him, who, like the sun, ever taking its rise day by

day, had his prosperity continually increasing every day, who, like the mountain Meru, having the shade of its foot (that is, its support) being resorted to by all the world regions had the shade or protection of his feet depended upon by the whole world, who, like an 'elephant of (one of) the (various) quarters', having his trunk made wet with the continuously flowing ichor, had his hand rendered wet with (water usually employed in making) gifts, that were constantly flowing from him, who was a worker of great wonders or highly marvellous feats, who was a performer of sacrifices, who was, (as it were), a mirror of all the Shashtras (i e, he had throughly mastered the religious lore which became reflected in his life as in a mirror), who was the birth place as it were, of all arts (i e he greatly encouraged them), who was the ancient home, as it were, of all merits or virtues, who was the source of the (various) joyful delights, arising out of all nectar like poetry or piece of literary composition (i e he was a great patron of learning and literature), who was, as it were the Udayachal or the 'rising mountain' which produces great joy and delight, in relation to the entire circle of his friends (i e, ever gave them delight), who was an ominous comet, at it were, to his enemies who was a starter or institutor, as it were, of all literary meetings or associations, who was the supporter of or a place of shelter to those who are endowed with (various literary) tastes, who was an obscurer of or threw into

the shade all archers; who was foremost or most important among the adventurers or men of daring; who was the leader of the learned; who, like Vainteya or Garuda, the son of Vinata, causing delight to her (*i. e*, Vinata, his mother), was the producer or source of great delight to those who were humble; and who, like Vainya or king Prathu, the son of Vena having completely cast away the enemy-like mountains (which covered the earth, and made it yield no crops at the time) with the end of his bow, had extirpated all his great or formidable mountain-like enemies, with the end of his bow.

२—नाम्नैव यो निर्भिन्नारातिहृदयो विरचितनारसिंहरूपाडम्बरमेकविक्रमाक्रान्तसकलभुवनतलो विक्रमत्रयायासितं च जहासेव वासुदेवम्। अतिचिरकाललग्नमतिक्रान्तकुनृपतिसहस्रसंपर्ककलङ्कमिव क्षालयन्ती यस्य विमले कृपाणधाराजले चिरमुवास राजलक्ष्मीः। यश्च मनसि धर्मेण, कोपे यमेन, प्रसादे धनदेन, प्रतापे वह्निना, भुजे भुवा, दृशि श्रिया, वाचि सरस्वत्या, मुखे शशिना, बले मरुता, प्रज्ञायां सुरगुरुणा, रूपे मनसिजेन, तेजसि सवित्रा च वसता, सर्वदेवमयस्य प्रकटितविश्वरूपाकृतेरनुकरोति भगवतो नारायणस्य। यस्य च मदकलकरिकुम्भपीठपाटनमाचरतो लग्नस्थूलमुक्ताफलेन दृढमुष्टिनिपीडनान्निष्ठ्यूतधाराजलबिन्दुदन्तुरेणेव कृपाणेनोत्कृष्य-

माणा समभटारःक्षपाटविघटितकवचसहस्रान्धकारमध्यवर्तिनी करिकरटतटगलितमदजलासारदुर्दिनेष्वभिसारिकेव समरनिशासु समीपमसकृदाजगाम राजलक्ष्मीः।

२—यः शूद्रकः। नाम्नैव नामश्रवणेनैव। निर्भिन्नारातिहृदयः विदीर्ण रिपु वक्षाः। निर्भिन्नानि अरातीनां हृदयानि येन सः। एक विक्रमाक्रान्त सकल भुवनतलः। अद्वितीय पराक्रमा यत्तीकृत चतुर्दश लोकः। एक विक्रमेणाक्रान्तं सकलानां भुवनानां तलं येन सः। अक्रामीत्याक्रान्तम्। क्रमेः कर्मणिक्तः। विरचित नरसिंह रूपाडम्बरम् कृत नरहरि स्वरूप वृहद् व्यापारम्। विरचितः नरसिंह रूप आडम्बरो येन तम्। विक्रम त्रयायासित भुवनत्रयम्। पाद विन्यास त्रितय व्याप्त त्रिभुवनम्। विक्रमत्रयेणायासितं भुवनत्रयं येन तम्। वासुदेवम् विष्णुम्। वसुदेवस्यापत्यं तम्। ऋष्यन्धकवृष्णिकुरुभ्यश्चेत्यण्। हसतिस्म इव जहास इव। अर्थात् शूद्रकेण तु नामश्रवणेनैव वहूनां वैरिणां मनोविदारितम्। हरिणा तु नृसिंहीयं महारूप धृत्वाहिरण्यकशिपोरेकस्यैव रिपोर्वक्षोभिन्नम् इति च। केवल पराक्रमेणैव नृपेण तु सकलाश्चतुर्दशाऽपिलोका आक्रान्ताः हरिणातु विक्रम त्रयेणाऽपि लोकत्रितय मेवा क्रान्तमिति हास्ये कारणम्। अति चिरकाल लग्नम् वहुव्यतीत समय जातम्। अति चिरकालेन लग्नः तम्। लगेर्धातोः कर्त्तरिक्तः। अतिक्रान्त कुनृपति सहस्रम्। व्यतीतानेक कुत्सित नृप सम्बन्ध जन्यपापम्। अतिक्रान्ता ये कुनृपतयस्तेषां सहस्रेण यः सम्पर्कस्तेन जातो यः कलङ्कस्तम्। क्षालयन्ती निवारयन्तीव। राजलक्ष्मीः नृपश्रीः। यस्य शूद्रकस्य कृपाणधाराजले खड्ग तीक्ष्ण भाग वारिणि। कृपाणस्य धारैव जलं तस्मिन्। चिरम् वहुकालम् उवास न्यवसत्। यथा जनः स्वदेह लग्नं कर्दमं

वारिणा दूरी करोति तथा राजश्रीः शूद्रकासिधारा जलेन निवारयतीति भावः ॥ किंच यश्च शूद्रकः । मनसि मानसे । वसता तिष्ठता । धर्मेण पुण्येन । कोपे क्रोधे । वसता । यमेन कृतान्तेन । प्रसादे अनुग्रहे वसता धनदेन कुबेरेण । सचित्रेति पदपर्य्यन्त सर्वं सप्तम्यन्तेषु वसतेति पदमन्वेति क्रिया कारक भावेन । प्रतापे प्रभावे । वह्निना अग्निना । भुजे बाहौ भुवा भूम्या (भुजे राज्य भार सत्त्वात्) दृशि चक्षुषि श्रिया लक्ष्म्या (सानुराग दर्शनं-यत्र तत्रैव लक्ष्मी स्थितिः) वाचि वास्ये, सरस्वत्या भारत्या (निरन्तर गद्य पद्यादि विविध प्रबन्ध रचनात्) । मुखे आनने। आननं लपनं मुखम्—इत्यमरः । शशिना चन्द्रेण (सर्व जना-ह्लाद जननात्) । बले शक्तौ मरुता वायुना (प्रौढ बल शालि-त्वात्) प्रज्ञायां मतौ सुरगुरुणा बृहस्पतिना (अप्रतिम प्रतिभा युक्तत्वात्) रूपे सौन्दर्ये मनसिजेन कामेन (मानिनी मान निवारणात्) तेजसि प्रतापातपे सवित्रा सूर्येण (रिपुभिर्दु-र्निरीक्ष्यमाणत्वात्) । सर्वं देवमयस्य निखिल देव स्वरूपस्य । सर्वे देवाः प्राचुर्येण यस्मिन् तस्य । तत्प्रकृत वचने मयडिति मयट् प्राचुर्येऽर्थे भवति । 'सर्वं देवमयो हरिः' 'पश्यामि देवां-स्तव देव देहे सर्वान्' इत्यादि वचनात् । प्रकटित विश्वरूपाकृतेः प्रकाशित भुवन रूपाकारस्य । प्रकटिता विश्वरूपा आकृति-र्येनतस्य । भगवतः परमेश्वरस्य नारायणस्य हरेः । नारा अयनं यस्य सः । आपो नारा इति प्रोक्ता इति कोशः । सागर शायिन इति भावः । अनुकरोति हरिसादृश्य भजति नृपस्यापि देवमय-त्वात् नराणां च नराधिपः इति वचनाच्च । मदकल करि कुम्भपीठ पाटनम् दानवारि मनोहर गजमस्तक पिण्डफलक विदारणम् । मदेन कलं यत् करिकुम्भपीठन्तस्य पाटनन्तत् । रिपुमत्तगजशिरो विदारणमिति भावः । विदधतः कुर्वतः । यस्य शूद्रकस्य । समीपम् अन्तिके सन्निधिं वा । समरनिशासु संग्राम-

रात्रिषु। समरस्य निशास्तासु । 'राजलक्ष्मीः रिपुनृपश्रीः। राज्ञो लक्ष्मीः सा । अभिसारिकेव दत्तसंकेता नायिकेव । स्वयमभिसरति· व्यभिचरितुंसाऽभिसारिका । अभिसरतेः कर्त्तरि एवुल् । 'कान्तार्थिनी तु सङ्केतं याति या साऽभिसारिका'—इति दर्पणे । यथा अभिसारिका निशासु उपनायकं स्वयमभ्युपैति तथा सङ्ग्रामनिशासु लक्ष्मीस्तद्रिपुनृपान् विहाय शूद्रकमुपागतवतीति भावः । सकृत् एकवारम् ।· एकस्य सकृच्चेति निपातनादेक शब्दस्य सकृदादेशः । आगात् आजगाम । न पुनर्वैरि नृपसन्निधौ गता । अनेन अस्य महावीरता व्यज्यते ॥ लग्नस्थूल मुक्ताफलेनसम्बद्धबृहन्मौक्तिकेन । लग्नानि स्थूलानि मुक्ताफलानि यस्मिंस्तेन । कृपाणेन मत्तगजशिरो विदारणात् । तत्रात्य, मुक्तानां खड्गेन सम्बन्धात् इति भावः । दृढ मुष्टि निपीडनात् सबलकर ताडनात् । दृढं मुष्ट्या यन्निपीडनं तस्मात् । निष्ठ्यूत धारा जलबिन्दु दन्तुरेणेव निर्गत खड्ग तीक्ष्ण भाग वारि पृषतोन्नत दशनेनेव । उदग्रे दशने। दन्तुरः—इति कोशान्तरम् । निष्ठ्यूत यद् धारा एव जलं तस्य ये बिन्दवस्तैर्दन्तुरस्तेन । उन्नताः दन्ताः सन्ति यस्य तेनेति दन्तुरेण । दन्त उन्नत उरच् इति मत्वर्थीय उरच् । कृपाणेन खड्गेन । आकृष्यमाणा आकृष्टा । सुभटोरः कपाट विघटित कवच सहस्रान्धकार मध्यवर्तिनी योद्धृवक्षः कपाट विभिन्न तनुत्र समूह ध्वान्तान्तर्गता । सुभटानामुरांसि एव कपटानि तेभ्यो विघटितानि यानि कवचानि तेषां सहस्रमेव अन्धकारस्तस्यमध्यवर्तिनी सा । करिकरटगलित मदजलासार दुर्दिनासु गज गण्डच्युत दानवारि वेगवद्वृष्टि मेघजन्य तिमिरवतीषु । करीणां करटानि तेभ्यो गलितं यन्मदजलं तस्य आसारस्तेन दुर्दिनं यासु तासु मेघच्छन्नेऽह्नि दुर्दिनम्—धारा सम्पात आसारः—इत्युभयत्राप्यमरः ।

2—Who laughed, as it were, at Krishna, the son of Vasudeva, in so far as he broke the hearts of his enemies by means of (the terrible mention or utterance of) his name alone, whereas Krishna had to undergo the trouble of preparation in assuming the form of Nrisimha (lit 'man lion'), and in so far as he subdued the whole world (lit 'the surface of the entire earth') by his unrivalled valour (or by his valour or 'single step' alone), whereas Vishnu (in the incarnation of Vamana) was put to the trouble of taking three steps (for the purpose of securing the same). In the pure or clear water (i e, the brightness or sharpness) of the edge of whose dagger or sword, royal fortune dwelt for long, as if washing away the stain, caused by the contact of thousands of bad kings of past ages, and adhering to her for a very long time And who imitated (or resembled) the Venerable Narayana, who is identified as consisting of all the gods, and who (as such, once) displayed his universal form, inasmuch as there dwelt Dharma (the god of piety and righteousness) in his mind (i e, he was constantly thinking of righteousness and pious deeds) Yama (the god of death and restraint) in his anger (i e, his anger was destructive like the god of death) Kuber (the god of wealth) in his pleasure or satisfaction, (i e, when pleased, he freely bestowed wealth on others); Fire (the presiding deity of fire) in his greatness or valour (i. e, his valour, like fire, reduced his enemies to ashes), the Earth on his

arm (*i. e*, the earth[1] was supported by the might of his arm alone), Shri (the goddess of good luck or glory) in his eye (*i e*, on whomsoever he cast his eye became prosperous and glorious), Sara swati (the goddess of learning) in his speech (*i e*, he spoke wise words and eloquently), the Moon in his face (*i e*, his face was delightful like the moon); Marut (the god of wind) in his strength (*i e*, he possessed mighty strength like that of the wind), Brihaspati, the preceptor of the gods, in his intellect (*i e*, his intellect was extremely sharp), Cupid (the god of love) in his beauty (*i e*, he possessed great and incomparable personal charms), and the Sun in his splendour (*i e*, his splendour was brilliant like that of the Sun)] To whom, engaged in (lit 'doing or performing') the breaking of the broad temples of the (enemies) elephants, looking beautiful on ac count of the (overflowing) ichor (or trumpeting on account of intoxication), royal fortune (in the shape of victory or glory), like a loving lady, going out to meet her lover (out of intense love, and at an ap pointed time in the night), as it were, who was deeply involved in the midst (lit 'being or living in the middle) of darkness, brought about by the thousands of (dark iron) armours, torn away from the broad (lit, 'door like) chests of (his adversaries) warriors, came over and over again (or more often than once), on nights of battle, rendered unpleasant like a rainy or cloudy day, as it were, with the showers of ichor

flowing from the sides of the temples of elephants, being attracted by his dagger or sword, which had large pearls set to it (or sticking to its blade in the process of splitting up of the temples of elephants), and which was toothed or made uneven, as it were, by the drops of water flowing out from its blade, on account of the same being pressed by his firm

यस्य च हृदयस्थितानपि पतीन्दिधक्षुरिव प्रतापानलो वियोगिनीनामपि रिपुसुन्दरीणामन्तर्जनितदाहो दिवानिशं जज्वाल । यस्मिंश्च राजनि जितजगति परिपालयति महीं चित्रकर्मसु वर्णसंकरा रतेषु केशग्रहाः काव्येषु दृढबन्धाः शास्त्रेषु चिन्ता स्वप्नेषु विप्रलम्भाश्छत्रेषु कनकदण्डा ध्वजेषु प्रकम्पा गीतेषु रागविलसितानि करिषु मदविकाराश्चापेषु गुणच्छेदा गवाक्षेषु जालमार्गाः शशिकृपाणकवचेषु कलङ्का रतिकलहेषु दूतसंप्रेषणानि शारिक्षेषु शून्यगृहाः प्रजानामासन् । यस्य च परलोकाद्भयमन्तःपुरिकालकेषु भङ्गो, नूपुरेषु मुखरता विवाहेषु करग्रहणमनवरतमखाग्निधूमेनाश्रुपातस्तुरंगेषु कशा-भिघातो मकरध्वजे चापध्वनिरभूत् ।

वियोगिनीनामपि मृतभर्तृकाणामपि (शूद्रकेण तद्भर्तृवधात्) रिपुसुन्दरीणाम् वैरिवनितानाम्। रिपूणां सुन्दर्यस्तासाम् । हृदिस्थितानपि हृदयगतानपि। भर्तॄन् पतीन्। दिधक्षुः ।

दग्धुमिच्छुः इव । दहतेः सन्नन्तादुः प्रत्ययः । अन्तर्जनित दाहः मनोऽन्तर्गत कृत दहनः । यस्य शूद्रकस्य । प्रतापानलः तेजो वह्निः । प्रतापोऽनल इव । दिवानिशम् नक्तन्दिवम् । जज्वाल दीप्यते स्म । हृदय मध्य वर्तिनोऽपि शत्रुगुणस्य सन्तापजननात्प्रतापस्य प्रौढत्व वर्णनेन राज्ञो महत्त्वं सूचितम् ॥ दिवा च निशा च तयोः समाहारो दिवानिशम् । जित जगति निर्जित लोके । जित जगद्येन तस्मिन् । यस्मिन् शूद्रके । राजनि नृपे । महीम् मेदिनीम् । पालयति शासति सति । चित्र कर्मसु आलेख्य कर्मसु । चित्रस्य कर्माणि तेषु । वर्ण सङ्कराः रक्तपीतादि परस्पर सम्बन्धाः (नतु प्रजासु अन्यजातेरन्यजात्युत्पत्ति रूपा वर्णसङ्कराः) वर्णानां सङ्करास्ते । रतेषु रमणेषु । केशग्रहाः केशा कर्षणानि (सुविधामुत्पादयितुम् नतु प्रजाकलहेषु तद्राज्ये कलहाभावात्) । केशानां ग्रहास्ते । ग्रहेर्ग्रह् वृह—इति भावेऽप् । काव्येषु कवि कर्मसु । दृढबन्धाः गाढ रचनाः (नतु कारागारादिषु अपराधाभावात्) । दृढाश्च ते बन्धा इति दृढबन्धाः । शास्त्रेषु ऋषि-शासन-ग्रन्थेषु । चिन्ता ध्यानम् (नतु अन्नादिषु लोकस्य-सस्यादि सम्पन्नत्वात् । महासमृद्धिशालिता विविध विद्या वैदग्ध्यं च ध्वन्यते) । स्वप्नेषु शयनदशासु । विप्रलम्भाः वियोगः अथवा प्रतारणः (नतु लोके स्वप्नस्य क्षणिकत्वेना वास्तविकत्वात्) । स्वपो नन् इति स्वपेर्नन् स्वप्नः । लभेर्घञ् विप्रलम्भः । छत्रेषु आतपत्रेषु । कनकदण्डाः सुवर्णयष्टयः (नतु प्रजासु सुवर्णस्य दण्डदानम् स्वधर्मानुसारेण प्रजानां व्यवहारात् कस्यचिदपि दण्डयत्वाभावात्) । कनकस्य दण्डाः इति ते । ध्वजेषु पताकासु । प्रकम्पाः प्रकर्षेण कम्पनानि । कम्पतेर्घञ् (नतु प्रजासु भीति जनिताः प्रकम्पाः भयाभावात्) । 'ध्वजश्चिन्हे पताकायाम्'—इति विश्वः । गीतेषु गानेषु । राग विलसितानि वसन्तादि गेय चेष्टितानि

(नतु क्रोधादि व्यापाराः वा वेश्यादिगमन व्यापाराः क्रोध राग द्वेषाभावात्)। करिषु गजेषु। मदविकाराः दानवारि विकृतयः (नतु अहङ्कार विचेष्टितानि)। मदस्य विकारास्ते। मदो दर्पेन दानयोः—इत्यमरः। शान्तिप्रधानाः सर्वाः प्रजा आसन्। चापेषु धनुष्षु। गुणच्छेदाः मौर्वी कर्त्तनानि। (नतु शौर्यादि गुण विच्छेदाः सर्वेषां सदाचारित्वात्)। गुणानां छेदा इति ते। गवाक्षेषु वातायनेषु। गवामक्षीवेति गवाक्षस्तद्बहु-वचने। अक्ष्णो दर्शनात्—इत्यच्। जालमार्गाः वायु प्रवेश क्षुद्रपथाः (नतु कपट व्यापाराः)। शशि कृपाण कवचेषु चन्द्र खड्ग धर्म्मसु। कलङ्काः चिन्हानि (नतु प्रजासु कुलमालिन्यादि हेतुक व्यभिचारादि दोषाः)। शशी च कृपाणश्च कवचं चेति तेषु। रति कलहेषु रमण विवादेषु। रतौ कलहास्तेषु। दूत प्रेषणानि सञ्चारक गमनानि। (नतु युद्धेषु तद्राज्ये युद्धाभावात् शूद्रकस्य महाबलशालित्वात्)। सार्याक्षेषु गुटिका क्षेत्रेषु। शून्य गृहाः गुटिकाशून्य स्थानानि। नतु ग्रामनगरेषु निर्जनानि गृहाणि प्रजानाम् लोकानाम्। आसन् अभवन्। राजदेय द्रव्य जन्य पीडाभावात्। यस्य शूद्रकस्य। परलोकात् जन्मान्तरात् नतु रिपुवर्गात्। भयम् भीतिः। अभूत् अभवत् अन्तः पुरिका कुन्तलेषु अन्तर्गृह निवासिन्यलकेषु। भङ्गः वक्रता नान्यत्र। नूपुरेषु मञ्जीरेषु। मुखरता शब्दायमानता। मुखमस्यास्तीति मुखरः। मुख शब्दात् 'रप्रकरणे खमुखकुञ्जेभ्य उपसंख्यानमिति' र प्रत्ययः। मुखरस्य भावो मुखरता। नतु प्रजासु वाचालता। विवाहेषु परिणयेषु। करग्रहणम् पाणिग्रहणम्। नतु राजदेय द्रव्य ग्रहः। बलिहस्तां-शवः कराः—इत्यमरः। करस्य ग्रहणन्तत्। अनवरत मखाग्नि धूमेन निरन्तर याग वन्हि धूम्रेण। अश्रुपातः नयननीर निपातः। नतु शोकाग्निना अकालमृत्योरभावात्। तुरङ्गेषु तुरगेषु। कशाभिघातः चर्मदण्ड प्रहारः। कशानामभिघातः सः। नतु

चोरादिषु राज्ये चौर्यादेरभावात्। मकरध्वजे कामे। चापध्वनि-
धनुष्टङ्कार• नतु लोके भयादेरभावात्। आसीत् अभूत्॥

And the fire of whose greatness or valorous spirit, which caused (an ever fresh) burning (sensation) within the hearts of the beautiful wives of his enemies, even though they were (long) separated from their husbands, burnt day and night, as if wishing to reduce completely to ashes their husbands, who lived but in their hearts alone (i e, with a view to remove from their minds, even a mental picture of their husbands, as it were) And during the rule of which king (i e, while that king was ruling), who had conquered the (whole) world and was governing the (whole) earth, there were, among the subjects, 'mixtures or combinations of colours (only) in paintings (and not elsewhere in the shape of the 'mixed caste people,' brought into existence by the intermixing of the various castes), 'the draggings by the hair' (occurred only) in amorous sexual sports (and not in strifes or quarrels), the 'firm bindings,' i e, *the closely interwoven and well arranged literary* compositions (were to be found) in poetical works (alone), (and not anywhere in the shape of 'tight securing' or 'severe punishment', i e, people committed no offences and so there was no occasion to punish them) (there was) 'anxiety' (only) in (regard to the study of) the Shastras or the sacred religious books (and not as regards any other matter, i e,

people were free from the ordinary 'worries of life'), (there were) 'separations' (which had their being) in dreams (alone,—i e, there were no actual heart-rending separations or sad bereavements of any kind), (there were) 'golden rods or handles' attached to umbrellas (alone,—and not elsewhere in the shape of 'fines paid in gold' as punishment, i e. there being no breach of law anywhere no punishment in the shape of 'fine in gold' was necessary), (there were) 'tremblings', i e, 'flutterings in the wind' in banners (alone,—and not anywhere else among the people 'through any sort of fear'), the 'undulatory motions of the various tones of melody' (existed only) in songs, (and not elsewhere in the form of improper 'manifestations of love'), the 'effects of mad intoxication' (were noticeable) in elephants (alone,—and nowhere else in the shape of 'pride or arrogence', i e, the people were polite, gentle and well behaved, and not puffed up with any rude arrogance), the 'breakings of the strings' (took place) in bows (alone, —and did not appear in the shape of any 'short comings in merits' or 'loss of virtues' anywhere else), (there were) 'latticed openings' in windows (alone,—and no 'methods of fraud or deceit' practised anywhere), (there were) 'stains (of rust) or 'dark spots' (visible) in the moon and on the swords and armours (alone and not anywhere else in the shape of any 'disgraceful conduct' on the part of any member), the 'despatches of messengers or embassies' (in the forms

of 'go—betweens'), (took place only) in (connection with) love disputes, (and not in the shape of 'ambassadors' in the course of warfare between different nations); and (lastly, there were) 'empty spaces or squares' (lit. 'houses') on the dice or chess board (alone, and not in the shape of actually 'vacant houses'; *i e*, there was no sort of oppression or any other cause, which might make the people migrate and desert their houses). And (during) whose (rule, people entertained) fear as regards (lit 'from') the other world (alone, or, who himself was afraid of the other world alone, and not as regards any of the enemies); (when) there was 'crookedness' (only) in the curly locks of hair of the ladies of the inner apartment or harem, (and not anywhere else, in the shape of 'discomfiture' or 'defeat' of anyone); 'loquaciousness or the 'resounding of sounds' in the anklets (alone, and not anywhere else among the people); the 'holding or grasping of the hand' (only) in marriages, (and not anywhere else in the shape of any 'levying of taxes'); the 'falling or shedding of tears' (was caused, only) by the smoke, issuing from the fire of the constantly performed sacrifices (and not by any separation or bereavement); the 'striking with the lash' (took place only) in (the case of) horses, (and nowhere in that of the people); and (lastly) the 'twanging sound of the bow' was confined to Cupid, the god of love (lit. 'one having the sign of fish on his banner') alone, and did not exist anywhere else among any actually

fighting warriors,—i. e, there was complete peace established everywhere).

२—तस्य च राज्ञः कलिकालभयपुञ्जीभूतकृतयुगानुकारिणी त्रिभुवनप्रसवभूमिरिव विस्तीर्णा मज्जन्मालवविलासिनीकुचतटास्फालनजर्जरितोर्मिमालया जलावगाहनायातजयकुञ्जरकुम्भसिन्दूरसंध्यायमानसलिलयोन्मदकुलहंसकुलकोलाहलमुखरितकूलया वेत्रवत्या सरिता परिगता विदिशाभिधाना नगरी राजधान्यासीत्।

३—तस्य शूद्रकस्य। राज्ञो नरेशस्य। विदिशाभिधाना विदिशानाम्नी। विदिशेत्यभिधानं यस्याः सा। नगरी पुरी। राजधानी नृपनिवास पुरी। आसीत् अभूत्। कलिकाल भय पुञ्जीभूत कृतयुगानुकारिणी कलियुग भीत्यैकत्रित सत्ययुगानुसारिणी। कलिकालात् भय तेन पुञ्जीभूतं यत् कृतयुगं तदनुकर्त्तु शीलमस्याः सा। अपुञ्जः पुञ्ज सम्पद्यते तथाभूतः इति पुञ्जीभूतः। अभूत तद्भावेच्विः। त्रिभुवनप्रसव भूमिरिव जगत्त्रयोत्पत्ति स्थानमिव। त्रयाणां भुवनानां समाहारस्त्रिभुवनं तस्य प्रसवभूमिः सा। 'पाचाद्यन्तस्य ने' ति निषेधात् त्रिभुवन शब्दस्य स्त्रीत्वाभावात् 'द्विगो' रिति न ङीप्। विस्तीर्णा विस्तृता। मज्जन्मालव विलासिनी कुचतटास्फालन जर्जरितोर्मिमालया गाहमानमालवदेश वनिता पयोधरस्थलाघात जीर्णवीचि पङ्क्तया मज्जन्तीनां मालवविलासिनीनां कुचतटानामास्फालनेन जर्जरिता ऊर्मीणां माला यस्यास्तया। जलावगाहनागत जय कुञ्जर कुम्भसिन्दूर सन्ध्यायमान सलिलया नीरावलोडन समुपेत विजयगज शिरः पिण्डे नागजारक्त जलया। जलावगाहना-

यागता ये जय कुञ्जरा स्तेषांकुम्भेषु यत् सिन्दूर तेन सन्ध्यायमान सलिलं यस्यास्तया । सन्ध्येवाचरतीति सन्ध्यायते । कर्तुः क्यङ सलोपश्चेत्याचारेर्थे कर्त्तरि क्यङ् । तत कर्तरि शानच् । उन्मद कलहंस कुल कोलाहल मुखरी कृत कूलया प्रमत्तकादम्बकदम्ब कलकला कुलीकृत तीरया । उन्मद यत् कलहस कुलं तस्य कोलाहलेन मुखरीकृत कूल यस्यास्तया । वेत्रवत्या तदाख्य सरिता । वेत्राणि सन्त्यस्यामितितया । परिगता परिवृता । राजधानी ॥

3. And the *capital of that King* was *a city bearing the name of Vidisha*, which seemed as though it imitated (in the unstinted practice of all religious virtues) the *Krita yuga* or the Golden Age of virtue (the first of the four main divisions of time of the Aryans when the observance of all religious and other virtues is at its highest, the other three divisions being respectively *Treta*, *Dvapara* and *Kali yuga* when that practice is proportionately decreased), being contracted or collected together with fear, as it were, of *Kali kala* or the Iron Age (i. e., that city was so much devoted to the practice of all religious and other virtues, that it seemed as though *the Golden Age* had, out of fear of the prevailing *Iron Age* as it were, concentrated itself upon it to the fullest extent), which was wide in extent as though it were the source or birth place of the three worlds, and which was surrounded on all sides by the river *Vetra vati* (the modern Betwa) the numerous (lit the 'rows' or 'wreath like') waves of which were shattered as it

were, by the breasts of the sportive or beautiful ladies of Malwa bathing therein, dashing or striking against them (*i e*, the waves dashed against them—the breasts—as though they were the rocky shores thereof), the waters of which were made scarlet or tinged red with the vermilion on the foreheads of 'victory-elephants' (*i e*, those elephants, who were so excellent in all respects that they were considered sure to bring about victory in battle to their master) come to bathe in its waters, and the banks of which were made to resound with the bustling noise or sounds proceeding from the flocks of ducks or geese which were maddened (with sportive joy)

-स तस्यामवाजिताशेषभुवनमण्डलतया विगतराज्यचिन्ताभारनिर्वृतो द्वीपान्तरागतानेकभूमिपालमौलिमालालालितचरणयुगलो वलयमिव लीलया भुजेन भुवनभारमुद्वहन्नमरगुरुमपि प्रज्ञयोपहसद्भिरनेककुलक्रमागतैरसकृदालोचितनीतिशास्त्रनिर्मलमनोभिरलुब्धैः स्निग्धैः प्रबुद्धैश्चामात्यैः परिवृतः समानवयोविद्यालंकारैरनेकमूर्धाभिषिक्तपार्थिवकुलोद्गतैरखिलकलाकलापालोचनकठोरमतिभिरतिप्रगल्भैः कालविद्भिः प्रभावानुरक्तहृदयैरग्राम्यपरिहासकुशलैरिङ्गिताकारवेदिभिः काव्यनाटकाख्यानकाख्यायिकालेख्यव्याख्यानादिक्रियानिपुणैरतिकठिनपीवरस्कन्धोरबाहुभिरसकृदवदलितसमदरिपुगजघटापीठबन्धैः केसरिकिशोरकैरिव विक्रमैकरसैरपि विनयव्यव-

...भरात्मनः मातावम्बारेव राजपुत्रैः सह रममाणः प्रथमे वयसि सुखमतिचिरमुवास । तस्य, जातिविजिगीषुतया महासत्त्वतया च तृणमिव लघुवृत्ति स्त्रैणमाकलयतः प्रथमे वयसि वर्तमानस्यापि रूपवतोपि संतानार्थिभिरमात्यैरपेक्षितस्यापि सुरतसुखस्योपरि द्वेष इवासीत् । सत्यपि रूपविलासोपहसितरतिविभ्रमे लावण्यवति विनयवत्यन्वयवति हृदयहारिणि चावरोधजने स कदाचिदनवरतदोलायमानरत्नवलयो घर्घरिकास्फोलनमकम्पोद्भूणझणायमानमणिकर्णपूरः स्वयमारब्धमृदङ्गवाद्यः संगीतकप्रसङ्गेन कदाचिदविरलविमुक्तशरासारशून्यीकृतकाननो मृगयाव्यापारेण कदाचिदाबद्धविदग्धमण्डलः काव्यप्रबन्धरचनेन कदाचिच्छास्त्रालापेन कदाचिदाख्यानकाख्यायिकेतिहासपुराणाकर्णनेन कदाचिदालेख्यविनोदेन कदाचिद्वीणया कदाचिदर्शनागतमुनिजनचरणशुश्रूषया कदाचिदक्षरच्युतकमात्राच्युतकबिन्दुमतीगूढचतुर्थपादप्रहेलिकाप्रदानादिभिर्वनितासंभोगसुखपराङ्मुखः सुहृत्परिवृतो दिवसमनयत् । यथैव च दिवसमेवमारब्धविविधक्रीडापरिहासचतुरः सुहृद्भिरुपेतो निशामनैषीत् ।

४—सः शूद्रकः । तस्यां विदिशायाम् । प्रथमे वयसि शैशवे । अति चिरम् बहुकालम् । सुखम् सुखेन । शर्मशात सुखानि चेत्यमरः । उवास वसतिस्मेत्युत्तरेण सम्बन्धः । अवजिता शेष भुवन मण्डलतया निर्जित निखिल लोक समूहतया । अवजित मशेषाणां भुवनानां मण्डलं येन सः तस्य भाव

स्तत्ता तया। विगत राज्य चिन्ता भार निर्वृत्तः दूरीभूत राज-कर्म्म श्रमातिशय सुखोपेतः। विगतो यो राज्य चिन्ता भार स्तेन निर्वृतः सः। द्वीपान्तरागतानेक भूमिपाल मौलि माला लालित चरण युगलः विविध देश विशेषायात बहु महीपति शिरः श्रेणि सेवित पद युगः। अन्ये द्वीपा द्वीपान्तराणि तेभ्य आगता येऽनेके भूमिपाला स्तेषां मौलयस्तेषां मालयाभिर्लालितं चरणयुगलं यस्य सः। वलयमिव कङ्कणमिव। लीलया क्रीडया। भुजेन बाहुना। भुवन भारम् लोकं धुरम्। उद्वहन् धारयन्॥ अमर गुरुमपि गीष्पतिं मपि। प्रतया मत्या। उपहसद्भिः तिरस्कुर्वद्भिः। अनेक कुलक्रमागतैः वंशपरम्परा यातैः। मत्वाधुनिकैः। असकृदालोचित नीति शास्त्र निर्मल मनोभिः निरन्तरध्यात नयागम विमल मानसैः। असकृदा-लोचितानि यानि नीति शास्त्राणि तै र्निर्मलानि मनांसि येषान्तैः। अलुब्धैः अलोलुपैः। स्निग्धैः वात्सल्य युक्तैः। स्निग्धस्तु वत्सलः—इति त्रिकाण्ड शेषः। प्रबुद्धैः विद्वद्भिः। प्रकृष्टं बुद्धं ज्ञानं येषान्तैः। अलुब्धैः अलोलुपैः। बुधेर्मविक्तः। अमात्यैः सचिवैः। अमात्यः सचिवो मन्त्री इत्यमरः। अमा सह वर्तन्ते इत्यमात्याः अव्ययात्त्यप्—इति सूत्रात्, अमेह कतसिन्त्रेभ्यः—इति पविगणनात् त्यप्। परिवृतः परिवेष्टितः। समान वयोभिः तुल्यायुष्कैः। समानं वयो येषांतैः। अनेक मूर्द्धाभिषिक्त पार्थिव कुलोद्गतैः बहुकृताभिषेक नृपवंश प्रभवैः। अनेके ये मूर्धा-भिषिक्ताः पार्थिवास्तेषां कुलेभ्य उद्गतास्तैः। अखिल कला-कलापा लोचन कठोर मतिभिः। अविकल विज्ञान वृन्द विमर्श दृढ़ बुद्धिभिः। मन्यदार्ढ्य मस्तीति भावः। अखिलानां कलानां कलापस्या लोचनेन कठोरा मतयो येषान्तैः। अति प्रगल्भैः अतिशय प्रतिभायुतैः। अतिशयाः प्रगल्भास्तैः। प्रगल्भः प्रतिभान्विते इति कोशः। कालविद्भिः अवसर ज्ञातृभिः। कालं

पिदन्तीतितैः । प्रमाधानुरक्त हृदयैः माहात्म्यासक्त मानसैः । प्रभावेणानुरक्तानि हृदयानि येषांतैः । अग्राम्योपहास कुशलैः नागरिक नर्मवचो विलास चतुरः । अग्राम्यो य उपहास स्तत्र कुशलास्तैः । कुशलश्चतुरोऽभिज्ञ इत्यमरः । इङ्गिताकार वेदिभिः चेष्टाकृति ज्ञातृभिः । काव्य नाटकाख्यानाख्यायिका लेख्य व्याख्यानादि क्रियानिपुणैः कविता प्रेक्षणक चूर्णक गद्यकाव्य विशेष चित्र कर्म विवृति प्रभृति कृतिदक्षैः । काव्यं च नाटकं चाख्यानं चाख्यायिका चालेख्यं च व्याख्यानं च एतान्यादीनि यासांताः क्रियास्तासु निपुणास्तैः । निष्णातो निपुणो दक्षः— इत्यमरः । अतिकठिन पीवरस्कन्धोरु बाहुभिः महादृढ पुष्ट बाहुमूल जानु प्राप्तभुजैः । अतिकठिनाः पीवराश्च स्कन्धोरु बाहवो येषान्तैः । असकृदव दलित समद गजघटा पीठ बन्धैः । निरन्तर मर्दित मत्त विपक्ष हस्ति समूह पृष्ठस्थितासनैः । असकृदवदलिताः समदानां रिपुगज घटानां पीठबन्धा यैस्तैः । केसरिकिशोरकैः सिंह शिशुभिरिव । केसरिणां किशोरकास्तैः । विक्रमैकरसै रपि पराक्रम मुख्यासक्तिभि रपि । विक्रम एव एको रसो येषान्तैः । विक्रम एवैको रसो येषान्तैः । विनय व्यवहारिभिः प्रश्रय व्यवहरणैः । विनयेन व्यवहर्त्तुं शीलं येषान्तैः । सामर्थ्ये सत्यपि विनय प्राचुर्य मिति भावः । आत्मनः स्वस्य । प्रतिबिम्बैः मूर्त्तिभिरिव । राजपुत्रैः नृपसूनुभिः । राज्ञां पुत्रास्तैः । सह सार्धम् । रममाणः विहरन् । शूद्रक नृप इति । अतिविजगीषु तया नितान्त विजयैषितया । अति शयेन विजगीषुस्तस्य भावस्तत्ता तया । महासत्त्वतया परम बल शालितया । महत्सत्त्वं यस्य तस्य भावस्तत्ता तया । लघुवृत्ति तुच्छवर्तनम् । लघ्वीवृत्तिर्यस्यतत् । स्त्रैणम् स्त्रीणां समूहः । स्त्री पुंसाभ्यां नञ्स्नञौ भवनात्—इति नञ । तृण मिवयवसमिव आकलयतः सम्भावयतः । प्रथमे वयसि शैशवे ।

स्तत्ता तया। विगत राज्यं चिन्ता भार निर्वृत्तः दूरीभूत राजकर्म श्रमातिशय सुखोपेतः। विगतो यो राज्य चिन्ता भार स्तेन निर्वृतः सः। द्वीपान्तरागतानेक भूमिपाल मौलि माला लालित चरण युगलः विविध देशं विशेषायात बहु महीपति शिरः श्रेणि सेवित पद युगः। अन्ये द्वीपा द्वीपान्तराणि तेभ्य आगता येऽनेके भूमिपाला स्तेषां मौलयस्तेषां मालयाभिर्लालितं चरणयुगलं यस्य सः। वलयमिव कङ्कणमिव। लीलया क्रीडया। भुजेन बाहुना।, भुवन भारम् लोकं धुरम्। उद्वहन् धारयन्॥ अमर गुरुमपि गीष्पति मपि। मतया मत्या। उपहसद्भिः तिरस्कुर्वद्भिः। अनेक कुलक्रमागतैः वंशपरम्परा यातैः। मत्याधुनिकैः। असकृदालोचित नीति शास्त्र निर्मल मनोभिः निरन्तरध्यात नयागम विमल मानसैः। असकृदालोचितानि यानि नीति शास्त्राणि तै निर्मलानि मनांसि येषान्तैः। अलुब्धैः अलोलुपैः। स्निग्धैः वात्सल्य युक्तैः। स्निग्धस्तु वत्सलः—इति त्रिकाण्ड शेषः। प्रबुद्धैं विद्वद्भिः। प्रकृष्टं बुद्ध ज्ञानं येषांन्तैः। अलुब्धैः अलोलुपैः। बुधेर्मावेक्तः। अमात्यैः सचिवैः। अमात्यः सांचवो मन्त्री इत्यमरः। अमा सह वर्तन्ते इत्यमात्याः अव्ययात्त्यप्—इति सूत्रात्, अमेह क्वतसित्रेभ्यः—इति पठिगणनात् त्यप्। परिवृतः परिवेष्टितः। समान वयोभिः तुल्यायुष्कैः। समान वयो येषांनैः। अनेक मूर्द्धाभिषिक्त पार्थिव कुलोद्गतैः बहुकृताभिषेक नृपवंश प्रभवैः। अनेके ये मूर्धाभिषिक्ताः पार्थिवास्तेषां कुलेभ्य उद्गतास्तैः। अखिल कलाकलापा लोचन कठोर मतिभिः। अविकल विज्ञान वृन्द विमर्श दृढ बुद्धिभिः। मत्यदार्ढ्य मस्तीति भावः। अखिलानां कलानां कलापस्या लोचनेन कठोरा मतयो येषान्तैः। अति प्रगल्भैः अतिशय प्रतिभायुतैः। अतिशयाः प्रगल्भास्तैः। प्रगल्भः प्रतिभान्विते इति कोशः। कालविद्भिः अवसर ज्ञातृभिः। कालं

विद्‌न्तीतितैः । प्रभावानुरक्त हृदयैः माहात्म्यासक्त मानसैः । प्रभावेणानुरक्तानि हृदयानि येषांतैः । अग्राम्योपहास कुशलैः नागरिक नर्मवचो विलास चतुरः । अग्राम्यो य उपहास स्तत्र कुशलास्तैः । कुशलश्चतुरोऽभिज्ञ इत्यमरः । इङ्गिताकार वेदिभिः चेष्टाकृति ज्ञातृभिः । काव्य नाटकाख्यानाख्यायिका लेख्य व्याख्यानादि क्रियानिपुणैः कविता प्रेक्षणक चूर्णक गद्यकाव्य विशेष चित्र कर्म विवृति प्रभृति कृतिदक्षैः । काव्यं च नाटकं चाख्यानं चाख्यायिका चालेख्यं च व्याख्यानं च एतान्यादीनि यासांताः क्रियास्तासु निपुणास्तैः । निष्णातो निपुणो दक्षः— इत्यमरः । अतिकठिन पीवरस्कन्धोरु बाहुभिः महादृढ पुष्ट बाहुमूल जानु प्रान्तभुजैः । अतिकठिनाः पीवराश्च स्कन्धोरु बाहवो येषान्तैः । असकृदव दलित समद गजघटा पीठ बन्धैः । निरन्तर मर्द्दित मत्त विपक्ष हस्ति समूह पृष्ठस्थितासनैः । असकृदवदलिताः समदानां रिपुगज घटानां पीठबन्धा यैस्तैः । केसरिकिशोरकैः सिंह शिशुभिरिव । केसरिणां किशोरकास्तैः । विक्रमैकरसै रपि पराक्रम मुख्यासक्तिभि रपि । विक्रम एव एको रसो येषान्तैः । विक्रम एवैको रसो येषान्तैः । विनय व्यवहारिभिः प्रश्रय व्यवहरणैः । विनयेन व्यवहर्त्तुं शीलं येषान्तैः । सामर्थ्ये सत्यपि विनय प्राचुर्य मिति भावः । आत्मनः स्वस्य । प्रतिबिम्बैः मूर्त्तिभिरिव । राजपुत्रैः नृपसूनुभिः । राज्ञां पुत्रास्तैः । सह सार्धम् । रममाणः विहरन् । शूद्रक नृप इति । अतिविजिगीषु तया नितान्त विजयैषितया । अति शयेन विजिगीषुस्तस्य भावस्तत्ता तया । महासत्त्वतया परम बल शालितया । महत्सत्त्वं यस्य तस्य भावस्तत्ता तया । लघुवृत्ति तुच्छवर्त्तनम् । लघ्वीवृत्तिर्यस्यतत् । स्त्रैणम् स्त्रीणां समूहः । स्त्री पुंसाभ्यां नञ्स्नञौ भवनात्—इति नञ् । तृण मिवएवसमिव आकलयतः सम्भावयतः । प्रथमे वयसि शैशवे ।

वर्तमानस्यापि स्थितस्यापि । रूपवतोऽपि सुन्दरस्यापि । तस्य शूद्रकस्य । सन्तानार्थिभिः नृपसन्तति समीहकैः । सन्तानमर्थो येषांतैः । अमात्यैः सचिवैः । अपेक्षितस्यापि वाञ्छितस्यापि । सुरत सुखस्य इति महोत्सवस्य । उपरि उपरिष्टात् । द्वेषो चर मिव । आसीत् अभूत् ॥ 'रूपविलासोप पहसित रति विभ्रमे सौन्दर्य विभ्रम न्यक्कृत मदन वधूविलासे । रूपं च विलास श्चेति ताभ्यामुपहसिता रते विभ्रमा येन तस्मिन् । लावण्य-वति सौन्दर्यवति । मुक्ताफलेषु च्छायायास्तरलत्व मिवान्तरा प्रतिभाति यदङ्गेषु तल्लावण्य मिहोच्यते ॥ विनयवति नम्रतोपेते । अन्वयवति कुलीने । हृदय हारिणि मनोहरे । हृदयं हर्तुं शीलं यस्येति तस्मिन् । सर्व हृदयस्पृहणीये इति भावः । अवरोध जने अन्तः पुरजने । सत्यपि भवत्यपि । रतौ अनपेक्षा प्रभूना-ऽऽसत्—इत्यर्थः॥ स वक्ष्यमाण विशेषण विशिष्टः । दिवस मेने पीत् इत्यन्वयः । कदाचित् जातु । अनवरत दोलायमान रत्न वलयः निरन्तर कम्पमान मणिमय कटकः । अनवरतं दोलायमानं रत्नवलयं यस्य सः । घर्घरिकास्फालन झणझणा-यमान मणि कर्णपूरः । वाद्यविशेष वादन चलन झणझणेति शब्दायमान रत्नं रचित कर्णभूषणः । घर्घरिकाया आस्फालनेनयः प्रकम्पस्तेन झणझणायमानो मणि कर्णपूरो यस्य सः । सङ्गी-तक प्रसङ्गेन गीत नृत्य वाद्य त्रय सम्बन्धेन । गीत नृत्य वाद्य भयं सङ्गीतक मुच्यते । सङ्गीतकस्य प्रसङ्गस्तेन । स्वय मारब्ध मृदङ्ग वाद्यः । स्वय मारब्ध मृदङ्ग वाद्यं येन सः । आत्मविहित मुरजवादनः । कदाचित् जातु । मृगयाव्यापारेण आखेट व्यवहारेण । मृगयाया व्यापारस्तेन । अविरल विमुक्त शारा-सार शून्यी कृत काननः । अविच्छिन्न क्षिप्त बाणवेग वर्ष रिक्ती कृत वनः । अविरलं विमुक्ताये शरास्तेषा मासारेण शून्यीकृतं काननं येन सः । कदाचित् कदाचन । काव्य प्रबन्ध

रचनेन कवि कर्म्म कथाग्रथनेन ।, आवद्धविदग्धमण्डलः रचित विद्वद्वलयः । आवर्द्धं विदग्धानां मण्डलं येन सः । कदाचित् । शास्त्रालापेन न्यायाद्यापृच्छनेन । शास्त्राणामालापस्तेन । आपृच्छालाप सम्भाषः—इति त्रिकाण्डशेषः ।, कदाचित् । आख्यानकाख्यायिकेतिहासपुराणाकर्णनेन । चूर्णक कथा पुरावृत्त वंशकीर्तन श्रवणेन । आख्यानकं आख्यायिका चेतिहासश्च पुराण च तेषा माकर्णनेन । कदाचित् । आलेख्य विनोदेन चित्रकर्म्म क्रीडया । आलेख्येन विनोदस्तेन । कदाचित् । वीणया विपञ्च्या. ।, कदाचित् । दर्शनागतमुनिजनचरण शुश्रूषया अवलोकनायातपिंजन पद पूजया । दर्शनायागता ये मुनिजनास्तेषां चरणानां शुश्रूषा तया । कदाचित् । अक्षरच्युतक मात्रा च्युतक बिन्दुमती गूढ़ चतुर्थपाद प्रहेलिका प्रदानादिभिः । कदापि । वर्णत्याग ह्रस्वादि मात्रा त्याग बिन्दुमती गुप्तान्तिम चरण शाब्दार्थी प्रवल्हिकासमर्पण प्रभृतिभिः । अक्षरच्युतकं च मात्राच्युतकं च बिन्दुमती च गूढ चतुर्थ पादं च प्रहेलिका च तासां प्रदानमादि येषान्तैः । अक्षरस्य च्युतकं यत्रतत् मात्रायाः च्युतकं यत्रतत् । गूढश्चतुर्थः पादो यत्रतत् । अक्षरच्युतकं यथा देव यौष्माक सेनायाः करेणुः प्रसरत्यसौ—इति ककारत्यागे रेणवर्थ प्रतीतिः । मात्राच्युतकं यथा—पिरः सेव्यः कुलीनस्य तिष्ठतः पथिकस्य सः—इति पिरे इकारत्यागे यटार्थ प्रतीतिः । बिन्दुमती यथा—[illegible]—इति संकेतेन त्रिनयन चूड़ारत्न मित्याद्यर्थ प्रत्ययः बिन्द्वनुसारेण भवति । गूढ चतुर्थ पादः श्लोको यथा—न मज्जति क्वचि द्वीपे प्रीणाति जगतो मनः । य एकः स परं धीमां स्थिर जयति सज्जनः । इति । प्रहेलिका यथा—पयस्विनीनां धेनूनां ब्राह्मणः प्राप्य विंशतिम् । अत्र धेन्वा ऊनाताम् इत्यर्थ प्रत्ययः । व्यक्तीकृत्य कमप्यर्थं स्वरूपार्थस्य गोपनात् । यत्र बाह्यान्तरावर्थौ

कथ्येतेसा प्रहेलिका। इति प्रहेलिका लक्षणम्। सा प्रहेलिका द्विधा शाब्दी आर्थी च। आद्योदाहरण मुक्तम्। अथवा—सदारिमध्याऽपि न वैरियुक्ता, नितान्त रक्ताऽप्यसितैव नित्यम्। यथोक्तवादिन्यपि नैव दूती कानाम कान्तेति निवेदयाशु। इति। अत्र सारिके त्युत्तरम्। आर्थ्या उदाहरणम्—नरनारी समुत्पन्नासा स्त्री देह विवर्जिता। अमुखी कुरुते शब्दं जातमात्रा विनश्यति। अत्र छोटिके त्युत्तरम्। अर्थात् अङ्गुल्यङ्गुष्ठ जनितः शब्दः—चुटकीति भाषायां प्रसिद्धः। वनितासम्भोगसुख पराङ्मुखः योषित्संयोगा नन्द विमुखः। वनितानां सम्भोगेन जातं यत्सुखं तस्मात् पराङमुख सः। सुहृत्परिवृतः सखि समेतः। सुहृद्भिः परिवृत्तः सः। दिवसम् दिनम्। अनैषीत् नीतवान्। यथैव येन प्रकारेणैव। दिवसमहः। एवम् इत्थम्। आरब्ध विविध क्रीडा परिहास चतुरैः विहितानेक विहारोपहासदक्षैः। सुहृद्भिः मित्रैः। उपेतः परिवेष्टितः। निशाम् रात्रिम्। अनैषीत्। अतएव। सुरत सुखस्योपरि शूद्रक नृपस्य द्वेष इव बभूव समयाभावा दन्यव्यापारै रिति भावः।

4. He,—who had attained the position of having completely conquered or brought under his subjugation the entire sphere of the world; who was happy or satisfied inasmuch as he had the burden of the cares of looking after the kingdom fully removed; who had the couple of his feet tenderly caressed or served by the rows of heads of many kings come from the (various) other islands or countries; who bore the burden of the earth (*i. e.*, protected it) on his arm sportively (*i. e.*, very lightly or with ease), as if it were (but) a bracelet; who was surrounded (*i. e.*, attended)

by ministers, who derided or ridiculed, as it were, even (Brihaspati) the preceptor of the gods, on account of their (superior) wisdom or intelligence (i e, who were intellectually so highly advanced that they easily threw into the shade even Brihaspati, who, as the preceptor of the gods is, traditionally known or reputed for his extraordinary and unsurpassable wisdom and intelligence), who came from many hereditary families (of ministers, and did not spring from or belong to any new or upstart family thereof), whose minds were purified or clarified by the frequent or constant (lit 'more often than once') study of the political science, who were not greedy or avaricious, who were full of love or affection (towards their King), and who were (thoroughly) enlightened or mentally awakened;—and who, while playing or amusing himself in the company of royal princes, who were of the same age, learning and decorations (as the young king himself), who had sprung from the various or numerous families of crowned kings (lit those 'having had their heads sprinkled over,' referring to the royal inaugura tion ceremony of kings, and indicating their due and full installation to regal state), who had their intellect or views well developed or matured, on account of their having reviewed or looked well into the whole body of all the arts and sciences, who were extremely bold or ready witted, who knew what was the proper time or opportune moment for doing a thing (i. e, who understood well the proverb of 'catching time by

कथ्येतेसा प्रहेलिका । इति प्रहेलिका लक्षणम् । सा प्रहेलिका द्विधा शाब्दी आर्थी च । आद्योदाहरण मुक्तम् । अथवा—सदारिमध्याऽपि न वैरियुक्ता, नितान्त रक्ताऽप्यसितैव नित्यम् । यथोक्तवादिन्यपि नैव दूती कानाम कान्तेति निवेदयाशु । इति । अत्र सारिके त्युत्तरम् । आर्थ्यां उदाहरणम्—नरनारी समुत्पन्नासा स्त्री देह विवर्जिता । अमुखी कुरुते शब्द जातमात्रा विनश्यति । अत्र छोटिके त्युत्तरम् । अर्थात् अङ्गुल्यङ्गुष्ठ जनितः शब्दः—चुटकीति भाषायां प्रसिद्धः । वनितासम्भोगसुख पराङ्मुखः योषित्संयोगा नन्द विमुखः । वनितानां सम्भोगेन जातं यत्सुखं तस्मात् पराङमुख स । सुहृत्परिवृतः सखि समेतः । सुहृद्भिः परिवृत्त सः । दिवसम् दिनम् । अनैषीत् नीतवान् । यथैव येन प्रकारेणैव । दिवसमहः । एवम् इत्थम् । आरब्ध विविध क्रीडा परिहास चतुरैः विहितानेक विहारोपहासदक्षैः । सुहृद्भिः मित्रैः । उपेतः परिवेष्टितः । निशाम् रात्रिम् । अनैषीत् । अतएव । सुरत सुखस्योपरि शूद्रक नृपस्य द्वेष इव बभूव समयाभावा दन्यव्यापारै रिति भावः ।

4. He,—who had attained the position of having completely conquered or brought under his subjugation the entire sphere of the world, who was happy or satisfied inasmuch as he had the burden of the cares of looking after the kingdom fully removed, who had the couple of his feet tenderly caressed or served by the rows of heads of many kings come from the (various) other islands or countries, who bore the burden of the earth (*i e*, protected it) on his arm sportively (*i e*, very lightly or with ease), as if it were (but) a bracelet, who was surrounded (*i e*, attended)

that (city) for a very long time. And it seemed as though he had an aversion or strong dislike, as it were towards (all) sexual pleasures, although he was (at the time) in the prime of his youth (lit 'in the first or early part of his age or life'), was possessed of (great) personal beauty, and was expected (to indulge in youthful pleasures of life) by his ministers who desired him to have children or offspring (with a view to continue the line), because he considered or looked upon all women with their light or frivolous thoughts or ideas, (as being worthless) like straw as it were, on account of his excessive ambition or desire to become a great conqueror, and also the possesion of great power or might. And although he had (at his sweet will and command) the ladies of his inner apartments (i e, in spite of the fact that he had a harem, consisting of ladies of high birth or rank and exquisite beauty in every way) who, on account of their (superior) beauty and graceful dalliance laughed as it were, at the amorous gestures of *Rati* (the wife of Cupid, the god of love, representing the highest type of feminine grace and beauty), who were possessed of (great) personal charms or loveliness, and of (highly becoming) modesty, who came or were descended from (lit 'were possessed of) a noble or high family, and who were heart captivating (i e, were so higly charming in their beauty that they allured or fascinated—lit 'stole away'—the heart, as it were), yet he, being (entirely) averse to (lit 'having his face turned away from')

the forelock '), who, had their hearts (well) attached (to the king) on account of (his majestic) valour or greatness, whe were clever or well up in jokes that were not low or vulgar (i e, they were so well bred and clever, that they could easily indulge in jokes without transgressing any limits of civility or decency), who knew or understood (well) as to what was exactly indicated by gestures that were suggestive of internal feelings and outward or external appearances, who were well versed (i e, thoroughly adept or proficient) in the arts of poetic composition or versification, of dramatic representation, of reciting or writing tales in an easy and charming style, and also of elaborate stories, divided up into various chapters or sections, and consisting mainly of prose, and endowed with a high sense of literary worth, of painting, and of lecturing or expounding etc, whose shoulders, thighs, and arms were quite plump or rounded, and were very strongly or firmly built (lit were 'very hard or stout'), who were, as it were, like the young cubs or whelps of lions that had often or repeatedly (lit 'more than once') shattered or torn to pieces the broad temples or foreheads of the herds or arrays of the enemies' elephants that were intoxicated or in rut, who, though possessed (or dominated by the sentiment) of valour as their sole passion, acted nevertheless, with humility or politeness and courtesy, and who (lastly) were like his own reflected selves, as it were,——lived happily in the prime of his life, in

the sexual pleasures afforded by the company of (such sweet) ladies, passed the (whole) day in the company of (lit. 'being surrounded by') friends or companions, being sometimes engaged in (lit 'by means of' in the case of all instrumentals throughout the sentence) musical concerts or entertainments consisting of the three-fold union or harmony of singing, dancing and instrumental music, having himself commenced playing upon the '*Mridang* (a kind of drum or tabour), and having (on that account) had his jewelled bracelet constantly or incessantly moving about to and fro (i e., swinging backwards and forwards), and his jewelled ear ornament (i e, an ornament worn on the ear and hanging from the lobes thereof, and being decked or studded with precious stones etc) tinkling or making a jingling sound with the trembling produced by the beating or striking of the drum ('वर्धरिका' is a kind of musical instrument), sometimes in hunting expeditions or excursions (lit. 'the act or business of hunting'), having (i e, when he), by means of an incessant or continual shower of arrows having been discharged, emptied the forest (of all its wild beasts or animals), sometimes in the composition of poetical works, having (i e, after he had) called together a meeting or assembly of cultured or learned men, sometimes by (being engaged in) conversation or discussion about the *shastras* or the sacred religious works, sometimes (by being engaged) in listening to tales (recited or written in an

easy and charming style), elaborate stories (which are divided up into various chapters or sections and consisting mainly of prose, and endowed with a high sense of literary worth), *Itihasas* or historical accounts of past events, and the *Puranas* or the ancient sacred writings of the Aryans, sometimes by the recreation or pastime (i e, by practising the art) of painting, sometimes by (means of playing upon) a lute, sometimes by (being engaged in offering) tender hospitality or service to the feet of the holy sages or ascetics (who had) come to see him, sometimes by (being engaged in the pleasure of) offering or putting forward for solution or correct reading and interpretation (*Slokas* or verses characterised by) a figure of speech involving *the dropping of some letter* (i e, such figures of speech, that if some intervening or terminal letter were dropped out, it would nevertheless give a full and appropriate meaning in a different manner), a figure of speech involving (likewise) the dropping out of some *vowel*), (slokas or verses) consisting of dots alone (in place of the various consonants, together with the signs of vowels put against them, from which alone the principal or original verse was to be inferred or deduced), (slokas or verses in which) the fourth foot or quarter is concealed or understood in the first three (i e, the words of the first three quarters are so put together, that when arranged in a particular manner, they will yield the meaning of the fourth), and (slokas or verses which really constituted) riddles

or enigmas etc. And just as (he passed) the day, so did he the night, being surrounded by (his) friends or comrades, who were clever or well-versed in the (exercise of the) various kinds of sportive amusements and jokes, (that were) thus started (earlier during the day).

५-एकदा तु नातिदूरोदिते नवनलिनदलसंपुटभिदि किंचिदुन्मुक्तपाटलिम्नि भगवति सहस्रमरीचिमालिनि राजानमास्थानमण्डपगतमङ्गनाजनविरुद्धेन वामपार्श्वावलम्बिना कौक्षेयकेण संनिहितविषधरेव चन्दनलता भीषणरमणीयाकृतिरविरलचन्दनानुलेपनधवलितस्तनतटोन्मज्जदैरावतकुम्भमण्डलेव मन्दाकिनी चूडामणिप्रतिबिम्बच्छलेन राजाज्ञेव मूर्तिमती राजभिः शिरोभिरुह्यमाना; शरदिव कलहंसधवलाम्बरा जामदग्न्यपरशुधारेव वशीकृतसकलराजमण्डला विन्ध्यवनभूमिरिव वेत्रलतावती; राज्याधिदेवतेव विग्रहिणी प्रतीहारी समुपसृत्य क्षितितलनिहितजानुकरकमला सविनयमब्रवीत् । देव द्वारस्थिता सुरलोकमारोहतस्त्रिशङ्कोरिव कुपितशतमखहुंकारनिपातिता राजलक्ष्मीर्दक्षिणापथादागता चाण्डालकन्यका पञ्जरस्थं शुकमादाय देवं विज्ञापयति । सकलभुवनतलसर्वरत्नानामुदधिरिवैकभाजनं देवो विहंगमश्चायमाश्चर्यभूतो निखिलभुवनतलरत्नमिति कृत्वा देवपादमूलमादायागताहमिच्छामि देवदर्शनसुखमनुभवितुमिति । एतदा-

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कण्ये देवः प्रमाणम् । इत्युक्त्वा विरराम । उपजातकुतू-हलस्तु राजा समीपवर्तिनां–राज्ञामालोक्य–मुखानि को दोषः प्रवेश्यतामित्यादिदेश ।

५—एकदा प्रतीहारी समुपसृत्य । राजानं सविनय मब्रवीत् इति सम्बन्धः । नवनलिन दल सम्पुटभिदि नवीन नीरज पलाश मुकुल विदारिणि । नवानि यानि नलिनानि तेषां दलानां सम्पुटं भिनत्तीति तस्मिन् । किञ्चि दुन्मुक्त पाटलिम्नि ईषत्परित्यक्त श्वेतरक्तते । किंचि दुन्मुक्तः पाटलिमा येन तस्मिन् । भगवति प्रभौ । सहस्र मरीचि मालिनि । सहस्र मरीचीनां मालायस्य तस्मिन् । दशशत किरण माला धारिणि भानौ । नातिदूरोदिते ईषद् रोदिते । नातिदूर मुदितस्तस्मिन् । अङ्गनाजनविरुद्धेन वनितालोक व्यवहार प्रतिकूलेन । अङ्गना जनस्य विरुद्धस्तेन । वाम पार्श्वावलम्बिना सव्यप्रदेशावस्थायिना । वामश्चासौ पार्श्व स्तत्रावलम्बते तेन । कौक्षेयकेण असिना । कुक्षौ भवः सः । कुलकुक्षिग्रीवाभ्यः श्वास्यलङ्कारेषु—इति कुक्षिशब्दा ड्ढकञ् । सन्निहित विषधरा संसक्त सर्पा । सन्निहिता विष-धरा यस्याः सा । चन्दन लतेव पाटीरवल्लीव । वल्लीतु व्रतति र्लतेत्यमरः । चन्दनस्य लतासा । भीषण रमणीया कृतिः भयानक मनोहर मूर्त्तिः । सर्पसम्पर्काद्भयदा चन्दनलता सादृश्याच्च हृदय प्रियेति भावः । भीषणा रमणीया चासौ आकृतिर्यस्याः सा । बिभेतेर्ण्यन्ताल्ल्युः कर्त्तरि भीषणः । ततष्टाप् भीषणा । मुग्धाङ्गापि प्रतीहारी—असिना भयं जनयतिस्म ।
अविरलमलयजानुलेपनधवलितस्तनतटा सान्द्रतर चन्दनो-द्वर्त्तन शुभ्रित कुच तटा । अविरलं यन्मलयजस्यानुलेपनं तेन धवलितः स्तनतटो यस्याः सा । अतएव उन्मज्जदैरावतकुम्भ मण्डला अवगाहमान-शुभ्रवर्ण शक्रगज मस्तकस्य पिण्डफला ।

उन्मज्ज च ऐरावत स्तस्य कुम्भः मण्डल यस्यां सा। ईदृशी। मन्दाकिनीव वियद् गङ्गेव। चूडामणिप्रतिबिम्बच्छलेन समीपस्थ नृप मुकुट रत्न प्रतीहारी प्रतिच्छाय व्याजेन। चूडामणिपु यः प्रतिबिम्बस्तस्यच्छलम्तेन। राजभिर्नृपैः। शिरोभिः मस्तकैः। उह्यमाना धार्यमाणा। मूर्त्तिमती सविग्रहा। राजाज्ञेव नृपादेश इव राज्ञ आज्ञा सा। (नृप मुकुट रत्नेषु तस्याः प्रतिबिम्बनात्।) कलहंसधवलाम्बरा कादम्ब शुभ्रवस्त्रा अन्यत्र कादम्ब शुभ्राकाशा। कलहंसवत् धवलान्यम्बराणि यस्याः पक्षे कलहंसैर्धवल मम्बरं यस्यां सा शरदिव घनात्यय काल इव। वशीकृतसकलराजमण्डला अधीनी कृत निखिल नृप समूहा। वशीकृतं सकल राजमण्डल यया सा जामदग्न्यपरशुधारेव परशुराम कुठार निशिताग्रभाग इव। जमदग्ने रपत्यजामदग्न्यः। गर्गादिभ्यो यञिति जमदग्नेर्यञ्। पराञ्शृणातीति परशुः वेत्र लतावती वेतस वल्लिमती पक्षे वेतसयष्टिहस्ता। विन्ध्यवन भूमिरिव विन्ध्याटवी धरणिरिव। विग्रहिणी शरीरधारिणी। विग्रहोऽस्त्यस्या सा। राज्याधि देवतेव। राज्यस्याधि देवतेतिसा। आधिपत्याधिष्ठात्री च। प्रतीहारी द्वारपालिका। क्षितितलनिहितजानुकरकमला भूतलस्थापितोरुतल कील हस्त सरसिजा सती। क्षिति तले निहिते जानुनी कर कमले च यया सा। आस्थानमण्डपगतम् सभा स्थान स्थितम्। आस्थानस्य मण्डपे गतम्। राजानम् नृपम्। समुपसृत्य उपगम्य। सविनयम् सप्रश्रयम्। अब्रवीत् उवाच। देव। स्वामिन् द्वारस्थिता द्वारेस्थता सा। प्रवेश मार्ग गता। सुरलोकम् स्वर्गम् सुराणां लोकस्तम्। लोक्यते इति लोकः पचाद्यच्। आरोहतः आरोहणं कुर्वतः। त्रिशङ्को (१) स्तन्नामकस्य क्षत्रियस्य चाण्डाली

(१) पुरा सूर्य वंशीयो नृप त्रिशंकुनामा सदेहः स्वर्गं गन्तुकामः यज्ञ

भूतस्य। कुपितशतमखहुङ्कार निपातिता क्रुद्ध शक्र कोप ध्वन्यधः क्षिप्ता। राजःलक्ष्मी नृपश्रीः। राज्ञो लक्ष्मीः सा। इव। दक्षिणापथात् आगता याम्य दिङ्मार्गात् प्राप्ता। दक्षिणा चासौ पन्था इति तस्मात्। समासान्तः अ प्रत्ययः। चाण्डालकन्यका अयाज्य सुता पञ्जरस्थम् पञ्जरे तिष्ठतीतितम्। लौह शलाका मय पक्षियन्धन स्थितम्। शुकम् कीरम्। आदाय गृहीत्वा। देवम् स्वामिनम् विज्ञापयति बोधयति॥

देवः स्वामी। उदधिरिव समुद्र इव। सकल भुवन रत्नानाम् निखिल लोक मणीनाम्। सकलानि यानि भुवन तलानि तेषु यानि रत्नानि तेषाम्। एक भाजनम् एकमात्र पात्रम् अस्ति योग्य भाजनयोः पात्रम्-इत्यमरः। अयंच विहंगमः शुकः। विहायसा गच्छतीति विहंगमः। गमेः खच्। आश्चर्य भूतः विस्मय जनकः। निखिलभुवनतलरत्नम् सकल लोक श्रेष्ठम् रत्नः श्रेष्ठे मणा वपीत्यमरः। इति कृत्वा अनेन हेतुना। अहम् चाण्डाल कन्या। आदाय गृहीत्वा। देव पादमूलम् स्वामि चरण सन्निधौ। आयाता आगता। देव दर्शन सुखम् महाराजावलोकनानन्दम्। अनुभवितुम् ज्ञातुम्। एतत् पूर्वोक्तम्। आकर्ण्य श्रुत्वा। देवः स्वामी। प्रमाणम् कर्तव्याकर्तव्यनिर्देशकर्ता। इत्युक्त्वा एव ममिधाय। विरराम तूष्णीम्बभूव। उपजात कुतूहलः उत्पन्न कौतुकः। राजा शूद्रकः समीप वर्त्तिनाम् सन्निहितानाम्। राज्ञाम् भूभुजाम्। मुखानि आननानि। अलोक्य दृष्ट्वा।

विशेषं याजयितुं कुलगुरु वशिष्ठं प्रार्थितवान्। तेन निषिद्धः स गुरुपुत्रान् प्रत्युपगतः। तैश्च चाण्डालो भवेति शप्तो यतो गुरु वाक्य ममन्यास्मान् प्राप्तः। पुनरसौ विश्वामित्रं जगाम। तेन च याजितः स सदेहः स्वर्गं गच्छन् शक्रेण तिरस्कृतो मध्य एव स्थः यतो गुरुपुत्रशापाद्याज्यता गतश्चाण्डाल आसीत् तेन च देहेन स्वर्ग गमन मनुचितम्—इति।

यर्थात् धर्मस्य ज्ञातुं नृपाणां सुगमलोकनं इत्यम्। इत्यथा चेष्टितेनापि चाण्डाल कन्या प्रवेशस्य निषेध बोधात्। को दोषः प्रवेश्यताम् शाह्यातिः अन्तरानीयताम्। इत्यादिदेश आज्ञापयत्।

5 —*Now* once upon a time, when the illustrious or the venerable thousand-rayed god (*i e*, the sun 'having a thousand rays around it like a wreath'), which bursts open the fresh buds of lotus, the petals of which are closed (*i. e*, causes them to blossom or bloom forth), and, which had slightly given up its redness or scarlet colour, had not risen very high (lit. 'very far' up, *i e*, when it had but slightly risen in the sky), the Portress or the female guard or keeper of the door or gate,——whose form was lovely or attractive, and yet awe-inspiring or terrible, (in its aspect), like a sandal creeper inhabited or entwined round by (lit, 'thrown in or together with') a poisonous snake (lit, a 'poison-bearer or carrier') as it were, on account of a sword that hung down at the left side (of her), and (that) was not in keeping with her female kind,—who was like the celestial Ganges, as it were, with her (protuberant) breasts rendered white with the constant or thick application of sandal paste, and formed, as it were, by the round temples (also besmeared with sandal paste) of *Airavata* (Indra s celestial elephant, which is said to be of a white colour) emerging (therefrom above the surface of it) after a bath [The idea, to be stated simply, is this —She was like the G , she was fair and the water of the Ganges

she had protuberant breasts, that were rendered white on account of the profuse application of sandal paste, so was the Ganges with the round temples (besmeared with sandal paste) of the elephant *Airavata* bathing in its waters, emerging appreciably above the surface of it],—who was like the royal command personified, as it were, carried or borne by the feudatory kings or princes on their heads, under the guise or pretext of a reflection (of her form) in their bright crest jewels [The impression that is intended to be conveyed appears simply to be this that she was, as she solemnly approached, reflected in the crest jewels in the crowns of the assembled feudatory princes, and it seemed as though she were but a royal command personified, which they bore or carried on (i e, obeyed by or with) their heads, as it were],—who was like the autumn season (when the sky is rendered white with the approaching flights of the swans), as it were, having had her garments white like a swan —who, having fascinated the entire circle of kings (assembled there, by her charms), was, as it were, like the (bright) edge of the axe of *Jdmadangya* (i e, Parashurama, the son of the sage *Jamadagni*), which had subdued or brought under subjugation all the kings,—who, being provided with or having carried a cane stick (in her hand as a symbol of authority), was like the forest region of the Vindhyas (which abounds in cane-creepars), as it were, —who was like the presiding deity of the realm or kingdom personified or in bodily form, as it were,—

(now that female door keeper, thus described), having approached or drawn near the king (*i e*, Sudraka), who was (sitting) in the hall of audience, and (having) placed her knees and lotus like hands on the ground or the surface of the earth (*i. e*, having knelt and bowed down very low), said (to him) with great humility or politeness (thus) —"My Lord, a Chandala (outcast) girl, who has come from the Deccan or the southern country, and is standing at the gate with (lit. 'having taken') a parrot confined (lit. 'lying') in a cage, and who looks as if she were the *royal fortune or glory* of *Trishanku* (a king of the solar race who, wishing to ascend heaven in bodily form, approached for help, on being refused by the sage *Bashishtha*, the latter's sons, who cursed him to become a Chandala, whereupon the sage *Vishwamittra*, after having made him perform a sacrifice, sent him to heaven as he wished, but he was ultimately thrown down therefrom by Indra) ascending the heaven or the region of the gods, hurled down (referring to royal fortune or glory) by an angry ejaculation of the enraged Indra (lit. the performer of a '*hundred sacrifices*' by virtue of which Indra is said to have attained his position as such) begs to inform (lit.'informs') your majesty thus —'Your majesty is, like the ocean, the sole receptacle (*i e*, the solitary or only worthy recipient) of all the jewels or treasures (*i e*, all precious or excellent things,—to be found or available) on the surface of the whole world, and 'this bird (lit. a 'goer or traveller of the sky) is (indeed) a thing of

marvel, and is, as if it were, a (matchless) je... (... ..., an absolutely rare or excellent thing) throughout the surface of the whole world'—thinking thus, I have come having brought(lit 'taken) it near (lit.'at the root of')your majesty's feet, and wish to have (lit. to 'enjoy or experience') the pleasure of seeing your majesty.'(Now) having heard this, whatever be your majesty's command will be carried out by me (lit. 'your majesty is authority')." Having said this (much, she) stoppod or kept quiet. The king, in whom, however, (a certain amount of) curiosity was excited, (having looked at the faces of the princes or kings, who were sitting (lit. 'remaining') near by (with a view probably to know their minds or take their consent, and finding the same favourable), made this order (lit. 'orderd thus') —'What harm is there? Let her be brought or ushered in.'



६—अथ प्रतीहारी नरपतिवचनानन्तरमुत्थाय तां मातङ्ग-कुमारीं प्रावेशयत् । प्रविश्य च सा नरपतिसहस्रमध्यवर्तिनमशनिभयपुञ्जितकुलशैलमध्यगतमिव कनकशिखरिणमनेकरत्नाभरणकिरणजालकान्तरितावयवमिन्द्रायुधसहस्रसंछादिताष्टदिग्भागमिव जलधरसमयदिवसमवलम्बितस्थूलमुक्ताकलापस्य कनकशृङ्खलानियमितमणिदण्डिकाचतुष्टयस्य गगनसिन्धुफेनपटलपाण्डुरस्यनातिमहतोदुकूलवितानस्याधस्तादिन्दुकान्तमणिपर्यङ्किकानिषण्णमुद्धूयमानकनकदण्डचामरकलापमुन्मयूखका

न्तिविजयपराभवप्रणते शशिनीव स्फटिकपादपीठे विन्यस्तवा-
मपादमिन्द्रनीलमणिकुट्टिमप्रभासंपर्कश्यामायमानैः प्रणतरिपु-
निश्वासमलिनीकृतैरिव चरणनखमयूखजालैरुपशोभमानमास-
नोल्लसितपद्मरागकिरणपाटलीकृतेनाचिरमृदितमधुकैटभरुधि-
रारुणेन हरिमिवोरुयुगलेन विराजमानममृतफेनधवले गोरो-
चनालिखितहंसमिथुनसनाथपर्यन्ते चारुचामरपवनप्रनर्तितदशे
दुकूले वसानमतिसुरभिचन्दनानुलेपनधवलितोरःस्थलमुपरि-
विन्यस्तकुङ्कुमस्थासकमन्तरान्तरानिपतितबालातपच्छेदमिव
कैलासशिखरिणमपरशशिशङ्कया नक्षत्रमालयेव हारलतया
कृतमुखपरिवेषमतिबहलराजलक्ष्मीबन्धनिगडशङ्कामुपजन-
यतेन्द्रनीलकेयूरयुगलेन मलयजरसगन्धलुब्धेन भुजंगद्वयेनेव
वेष्टितबाहुशिखरमापादालम्बिकर्णोत्पलमुन्नतघोणमुत्फुल्लपुण्ड-
रीकलोचनममलकलधौतपट्टायतमष्टमीचन्द्रशकलाकारमशेषभुव-
नराज्याभिषेकसलिलपूतमूर्णासनाथं ललाटदेशमुद्वहन्तमामो-
दिमालतीकुसुमशेखरमुषसि शिखरपर्यस्ततारकापुञ्जमिव पश्चि-
माचलमाभरणप्रभापिशङ्गिताङ्गतया लग्नहरहुताशमिव मकर-
ध्वजमासन्नवर्तिनीभिः सर्वतः सेवार्थमागताभिरिव दिग्वधू-
भिर्वारविलासिनीभिः परिवृतममलमणिकुट्टिमसंक्रान्तसकल-
देहप्रतिबिम्बतया पतिप्रेम्णा वसुंधरया हृदयेनेवोह्यमानम-
शेषजनभोग्यतामुपनीतयाप्यसाधारणया राजलक्ष्म्या समा-
लिङ्गितदेहमपरिमितप

नमपि खड्गमात्रसहायमेकदेशस्थितमपि व्याप्तभुवनमण्डलमासनगतमपि धनुषि निषण्णमुत्सादिताशेषद्विषदिन्धनमपि ज्वलत्प्रतापानलमायतलोचनमपि सूक्ष्मदर्शनं महादोषमपि सकलगुणाधिष्ठानं कुपतिमपि कलत्रवल्लभमविरतप्रवृत्तदानमप्यमदमतिशुद्धस्वभावमपि कृष्णचरितमकरमपि हस्तस्थितसकलभुवनतलं राजानमद्राक्षीत् ।

६.—अथ अनन्तरम् । प्रतीहारी द्वारपालिका । नरपति कथनानन्तरम् नरेन्द्र वाक्य पश्चात् । उत्थाय उद्गम्य । तां मातङ्ग कुमारीम् चाण्डाल सुताम् । प्रावेशयत् अन्त रानाययत् । सा चाण्डाल कन्या । प्रविश्य अन्तरुपेत्य राजान मद्राक्षी दिति सम्बन्धः । राजानं विशिनष्टि—नरपति सहस्र मध्य वर्तिनम् दश शत भूपान्तरालस्थितम् । नरपतीनां सहस्रं तस्य मध्ये वर्तितुं शील मस्यतम् । अशनिभयपुञ्जित कुल शैल मध्यगतम् वज्र भय राशी भूत सीमाकारि पर्वतान्तः स्थितम् । अशनेर्भयात् पुञ्जीभूता ये कुल शैला स्तेषां मध्ये गतस्तम् । कनक शिखरिण मिव सुमेरु मिव । कनकस्य शिखरीतम् पुरा शक्रेण पर्वतानां पक्षच्छेद आरब्धः यतस्ते स्वपक्षसाहाय्येनोड्डीय नगरादीन् चूर्णयामासुः । तदेन्द्रभयादुपायं चिन्तयितुमेकत्रिता आसन्निति कथा । अनेकरत्नाभरणकिरणजालकान्तरितावयवम् विविध मणि खचित भूषण द्युति वृन्दाच्छादितावयवम् । अनेकानि यानि रत्ना भरणानि तेषां किरण जालकै रन्तरिता अवयवा यस्यतम् । इन्द्रायुधसहस्रसंछादिताष्टदिग्भागम् । शक्र धनुर्दश शतावृत दिशा प्रदेशम् । इन्द्रायुधानां सहस्रेण संछादिता अष्टौ दिग्भागाः यस्मिन् तम् । जलधरदिवसमिव जलधरस्य दिवसः तम् । अवलम्बित स्थूल मुक्ताकलापस्य

आश्रित महा मौक्तिक समूहस्य। अवलम्बितः स्थूल मुक्तानां कलापोयेन तस्य। कनक शृङ्खला नियमित मणिदण्डिका चतुष्टयस्य। सुवर्णबन्धन रश्मि बद्ध रत्न चतुर्यष्टिकस्य। कनकस्य शृङ्खलाभिः नियमिता या मणि सहिता दण्डिकाः तासां चतुष्टय यस्मिन्तस्य । गगनसिन्धुफेनपटलपाण्डुरस्य स्वर्णदीडिण्डीर समूह धवलस्य। गगन सिन्धोः फेन पटलेन पाण्डुर स्तस्य। डिण्डीरोऽब्धिकफः फेनः इति कोश. । नातिमहतः उचित प्रमाणस्य। दुकूल वितानस्य क्षौमोल्लोचस्य। दुकूलस्य वितानन्तस्य। वितान मुल्लोचः—इति चिन्तामणिः। अधस्तात् अधो भागे। इन्दु कान्त पर्यङ्किका निपण्णम्। चन्द्रकान्त मणि मञ्चिका स्थितम्। इन्दुकान्तै र्निमिता या पर्यङ्किका तस्यां निपण्ण स्तम् । उद्धूयमानसुवर्णदण्डचामरकलापम् व्यज्यमान काञ्चना वलम्ब यष्टि चामर समूहम् उद्धूयमानः सुवर्ण दण्डो येपु तेषां चामराणां कलापो यस्यतम्। उन्मयूख मुखकान्ति विजय पराभव प्रणते। ऊर्ध्व किरणानन दीप्ति जय तिरस्कार नम्रे उद्गता मयूखा यस्मिन् तादृशं यन्मुखं तस्य या कान्तिः तया विजयेन यः पराभवः तेन प्रणत स्तस्मिन्। शशिनीव चन्द्रइव। शशोऽस्यास्तीति तस्मिन् । स्फटिकपादपीठे स्वच्छ मणि चरण स्थापन स्थले। स्फटिकानां यत् पाद पीठ तस्मिन्। विन्यस्त वाम पादम् विन्यस्तो वामः पादो येन तम्। स्थापित सव्य चरणम् । इन्द्र नील मणिकुट्टिमप्रभासम्पर्कश्यामायमानैः इन्द्रमणि बद्धभूमि कान्ति संसर्ग हरितै इन्द्र नीलमणीनां या कुट्टिम प्रभा तस्याः सम्पर्केण श्यामायमानानि तैः। श्याम इवा चरतीति श्यामायते ततः कर्त्तरि शानच्। प्रणत रिपु निःश्वास मलिनीकृतै रिव नम्र वैरिश्वास घात मलीमसै रिव। प्रणतानां रिपूणां निः श्वासेन मलिनी कृतानि तैः। मलीमसं तु मलिन कश्वर मल दूपितम्—इत्यमरः। चरण नख मयूख

जालैः पद नखर किरण वृन्दैः। चरण नखानां यानि मयूख जालानि तैः। उपशोभमानम् राजमानम्। आसनोल्लसित पद्म-राग किरण पाटली कृतेन उपवेशन स्थल विकसल्लोहित मणि मयूख श्वेतरक्तेन। श्वेतरक्त स्तु पाटलः—इत्यमरः। ऊरुयुग-लेन ऊर्वो र्युगलं तेन। जानुप्रान्त भाग युग्मेन अचिर मृदित मधुकैटभरुधिरारुणेन शीघ्र मर्दित मधु कैटभ दैत्य रक्ता रक्तेन। अचिरं मृदितौ यौ मधु कैटभौ तयो रुधिरेणारुणं तेन। ऊरुयुगलेन। हरिमिव विष्णुमिव। विराजमानम् शोभमानम्। अमृत फेन धवले सुधा डिण्डीर शुभ्रे। अमृत फेनवत् धवले गोरोचना लिखित हंस मिथुन सनाथ पर्यन्ते गोपित्त चित्रित मरालयुगल सहित प्रान्त देशे। गोरोचनया लिखितानि यानि हंस मिथुनानि तैः सनाथः पर्यन्तो ययो स्ते। चारुचामरवायुप्रनर्त्तितान्तर्देशे। मनोहर चामर व्यजन वातान्दोलित मध्यभागे। चारूणां चामराणां वायुना प्रनर्त्तिता अन्तर्देशा ययो स्ते दुकूले वाससी। वसानम् परिदधानम्। अति सुरभि चन्दनानु लेपन धवलितोरः स्थलम् अतिशय सुगन्धि मलयजाङ्गराग शुभ्रित वक्षः स्थलम्। अति सुरभि यत् चन्दनं तस्यानुलेपनेन धवलित मुरः स्थलं यस्य तम्। उपरि विन्यस्त कुङ्कुम स्थासकम्। वक्ष ऊर्द्ध विहित केशर हस्त बिम्बम्। उपरि विन्यस्ताः कुङ्कुमस्य स्थासका यस्य तम्। अन्तरान्तरा निपतित बालातपच्छेदम् अन्तरन्तः पर्यस्त नवीना लोक खण्डम्। अन्तरान्तरा निपतिता बालात पस्यच्छेदा यस्मिं स्तम् कैलास शिखरिणम् रजताद्रि मिव अपरशशि शङ्कया इतर मृगाङ्क भ्रमेण। नक्षत्र मालयेव तारा पङ्क्त्येव। हारलतया मौक्तिक स्रजा। हारस्य लता तया। कृतमुखपरिवेषम् विहितानन परिवेष्टनम्। कृता मुखस्य परिवेषो यस्य तम्। अतिचपल राजलक्ष्मीबन्धनिगडकटकशङ्काम् नितान्त चञ्चल नृपश्री

नियमनान्दुक वलयभ्रमम्। उपजनयता कुर्वता। अति चपला या राजलक्ष्मी स्तस्या बन्धाय निगड स्तस्य कटकं तस्य शङ्का ताम्। अर्थात् राजलक्ष्मी इतोऽन्यत्र न प्रसरेत् शूद्रकं विहायेति हेतोः सा नियमिते व। इन्द्रमणि केयूर युग्मेन इन्द्रनीलाङ्गद युगलेन। इन्द्रमणि खचितं यत् केयूर. युग्मन्तेन। मध्यम पद लोपी समासः। मलयज रस गन्ध लुब्धेन पाटीर पङ्क सौरभ लोलुपेन। मलयज रसस्य यो गन्ध स्तस्मिँ ल्लुब्ध स्तेन। भुजङ्ग द्वयेन भुजङ्गयोर्द्वयन्तेन। उरगयुगेन। इव। भुजेन गच्छती तिभुजङ्गः गमेः खच्। वेष्टित बाहु युगलम् व्याप्त भुज युग्मम्। वेष्टितं बाहुयुगलं यस्य तम्। ईषदालम्बिकर्णोत्पलम् आलम्बमान श्रवण कमलम्। ईषदालाम्बि कर्णोत्पलं यस्य तम्। उन्नत घोणम् उच्च नासिकम् उन्नता घोणा यस्य तम्। उत्फुल्लपुण्डरीक नेत्रम्। विकसित सित सरसिज नयनम्। उत्फुल्लं यत् पुण्डरीकं तद्वन्नेत्रे यस्य तम्। पुण्डरीकं सिताम्भोज मित्यमरः। अमल कलधौत पट्टायतम् निर्मल काञ्चन फलक विस्तृतम्। अमलं यत् कलधौतं तस्य यः पट्टः स इव आयतःतम्। कलधौतं रूप्य हेम्नोः, इति कोशान्तरम् अष्टमी चन्द्र शकलाकारम् पक्ष मध्यम तिथि शशाङ्क खण्डा कृतिम्। अष्टम्यां य श्चन्द्र स्तस्य शकलवत् आकारो यस्य तम्। अशेष भुवन राज्याभिषेक पूतम् समस्त लोका धिपत्य मङ्गल स्नान पवित्रम्। अशेषाणां भुवनानां यद्राज्यं तस्य अभिषेक स्तेन पूतम्। अर्णा सनाथम् भ्रु कुट्य न्तराल सहितम्। अर्णया सनाथ स्तम्। अर्ण मेषादि लोम्नि स्या दावर्त्ते स्वन्तरा भ्रुवोः—इत्यमरः—। ऊर्णा च चक्रवर्त्तिनो ध्रु तत्सदृशस्यैव भवति नेतरस्य भ्रूद्वयमध्ये मृणाल तन्तु सूक्ष्मं शुभ्रायत मेकं प्रशस्तावर्तं महापुरुष 'लक्षण मिति वचनात्। ललाटदेशम्। अलिक प्रदेशम्। उद्वहन्तम् दधानम्। आमोदि मालतीकुसुमशेखरम् सुगन्धि जाती पुष्प चूडाभरणम्।

उपसि प्रभाते। शिखरपर्यस्तनारकापुञ्जम् सानु पतित नक्षत्र समूहम्। शिखरे पर्यस्त स्तारकाणां पुञ्जो यस्य तम्। पश्चिमाचलम् अस्तपर्वत मिव। शैल शिखर नृपोत्तमाङ्गयोः पुष्प तारकयो श्चोपमानो पमेय भावः। आभरणप्रभापिशङ्गिताङ्गतया भूषण द्युति पीत रक्तीकृत शरीरतयः। आभरणानां प्रभाभिः पिशङ्गित मङ्गं यस्य तस्य भाव स्तत्ता तया लग्नहरहुताशम् सम्बद्ध शिव विभावसुम्। लग्नो हरस्य हुताशो यस्य तम्। हुत मश्नातीति सः। कर्मण्यण्। मकरध्वज मिव काम मिव। मकरोध्वजे यस्य तम्। आसन्न वर्तिनोभिः समीपस्थाभिः। आसन्न वर्तन्ते इति ताभिः। सर्वतः सेवार्थ मागताभिः। विश्वतः सुश्रूषायै प्राप्ताभिः। दिग्वधूभिरिव। दिश एव वध्व स्ताभिः। आशाङ्गनाभिरिव। वारविलासिनीभिः पण्यस्त्रीभिः गणकाभिः। वारस्त्रीगणिकावेश्ये त्यमरः। परिवृतम् परिवेष्टितम्। अमलमणिकुट्टिमसंक्रान्तसकलदेहप्रतिबिम्बतया स्वच्छ रत्नमय बद्ध भूमि प्रति फलित समग्र शरीरप्रतिच्छायतया। प्रतिबिम्बं प्रतिच्छायः। अमलानां मणीनां कुट्टिमे संक्रान्तं सकल देहस्य प्रति बिम्बं यस्य सः तस्य भाव स्तत्ता तया। पति प्रेम्णा भर्त्तृ प्रीत्या। पत्यौ प्रेम तेन। वसुन्धरया भूम्या। वसुन्धरतीति तया धरतेः खच्। हृदयेनेव मनसेव। उह्यमानम् ध्रियमाणम्। अशेषजनभोग्यताम्। अशेषाणां जनानां भोग्यताम्। निखिललोक भोगयोग्यताम्। उपनीतयाऽपि प्रापितयाऽपि असाधारणया अन्यजन भोग्ययेति विरोधः सर्वोत्कृष्टयेति तस्य परिहारः। राज लक्ष्म्या नृपश्रिया समालिङ्गित देहम् आश्लिष्ट शरीरम्। समालिङ्गितो देहोयस्य तम्। अपरिमित परिवारजन मपि असङ्ख्येय परिच्छद लोक मपि। अपरिमितः परिवार जनोयस्य तम्। अद्वितीयम् एक मिति विरोध स्तस्य सर्वोत्कृष्ट मिति परिहारः। अनन्त गज

तुरग साधनम् अपि अपरिमिति हस्तियाजि सहाय मपि। अनन्तं गज तुरग साधनं यस्यतम्। गजाश्च तुरगाश्च तेषां समाहारो गजतुरगम्। सेनाङ्गत्वा देक व द्भावः। खड्गमात्रसहायम् कृपाण मात्र साधनम् इति विरोधः युद्धे तदन्यानपेक्षेति परिहारः। खङ्ग मात्रं सहायो यस्य तम्। एक देशस्थितमपि सभा मण्डपादि स्थायिन मपि। एक देशे स्थितस्तम्। व्याप्त भुवन मण्डलम् आक्रान्त लोक समूहम् इति विरोधः ख्यात जगन्मण्डल मिति तत्परिहारः। व्याप्तं भुवन मण्डलं येन तम्। व्याप्तं ख्याते समाक्रान्ते—इति विश्वः। आसने स्थित मपि विष्टरे निषण्णमपि। धनुषि कार्म्मुके निषण्णम् स्थितम्। इति विरोधः, धनुषि विजय विश्वासिन मिति तत्परिहारः। अथवा धनुषि सञ्ज्ञायां नाम्नि स्थितम्। अर्थात् तन्नामश्रवणा देव भयोत्पत्तेः शत्रवः पराभवन्निति परिहारः धनुः संज्ञा प्रियालद्रु रिति विश्वः। उत्सादितद्विषदिन्धनमपि व्यापादित शत्रु काष्ठ भार मपि। उत्सादितं द्विषन्तः एवेन्धनं येन तम्। ज्वलत्प्रतापानलम् दहत्ते जो वह्नि मिति विरोधः इन्धनाभावात् दीप्यमान तेजो वन्हि मिति तत्परिहारः। ज्वलन् प्रताप इवानलो यस्य तम्। आयतलोचनमपि दीर्घ नेत्र मपि। सूक्ष्म दर्शनम् क्षुद्रनयनम् इति विरोधः अध्यात्मज्ञ मिति तत्परिहारः। आयते लोचने यस्य तम्। सूक्ष्मं दर्शनं यस्य तम् अन्यत्र सूक्ष्मे दर्शने यस्य तम्। सूक्ष्मंस्यात्कैतवेऽध्यात्मे पुंस्यणौ त्रिषु चाल्पके इति; दर्शनं नयन स्वप्न बुद्धि धर्मोपलब्धिषु इति च विश्वः। महा दोषमपि वृह दवगुण मपि। सकलगुणाधिष्ठानम् निखिल प्रशंसनीय धर्म स्थानम् इति विरोधः महाभुजम् इति विरोध परिहारः। दो र्दोषा च भुजो बाहु रिति धन ञ्जयः। महान् दोषो यस्येति तम् परिहार पक्षे महान्तौ दोषौ यस्य तम्। सकलानां गुणाना मधिष्ठानं तत्। कुपतिमपि कुत्सित भर्तार

मपि। कलत्रवल्लभम् वनिता प्रियम्। इति विरोधः परिहारस्तु क्षोः भूमेः पतिस्तम् भूमि पतिम् इति विज्ञेयः। कलत्राणां वल्लभ स्तम्। अविरतप्रवृत्तदानमपि निरन्तर च्यवमान मद मपि अमदम्—दानधाररहित मिति विरोधः; सतत कृत हिरण्यादि वितरणम् अपिगर्व रहित मिति तत्परिहारः। दानं गजमदे त्यागे—इति विश्वः मदो दर्पमदानयोः—इत्यमरः। दान मदयोः समानार्थत्वात् हस्ति साम्ये विरोधः समापतितः इति भावः। अत्यन्तशुद्धस्वभावमपि अति निर्म्मल प्रकृति मपि कृष्णचरितम् मलिना चार मिति विरोधः वासुदेव सदृशाचरण मिति परिहारः अत्यन्तं शुद्धः स्वभावो यस्य तम्। कृष्ण चरितं यस्य तम् परिहारपक्षे कृष्णस्य चरित मिव चरित यस्य तम्। अकरमपि हस्त रहित मपि। अविद्यमानः करो यस्य तम्। परिहार पक्षे अविद्यमान राजग्राह्य धनादि दानम्। हस्तस्थित भुवन तलम् करगत निखिल लोकम्। हस्ते स्थित भुवन तल यस्य तम्। राजानम् शूद्रकम्। अद्राक्षीत् दृष्टवान्।

6 Thereupon when the king had uttered these words (lit after the words of the king), the portress or female door-keeper, having risen up (she seems to have been bending down her knees on the ground so far before the king), brought that *Matanga* or *Chandala* girl in (lit 'caused her to enter,' *i e* introduced or ushered her in) And as soon as she entered (lit. 'having entered'), she saw the king, who was sitting (lit 'remaining') in the midst of thousands of (feuda tory) kings or princes, and (who) was like the golden mountain (Meru, lit 'one having a golden peak or summit'), as it were, standing in the midst of the principal terrestrial mountains (called the '*Kula Par-*

vatas, which are seven in number, and are enumerated in the '*Vayu Purana*' as being the Mahendra, Malaya, Sahya, Shuktimana, Riksha, Vindhya and the Pariyattra According to the ancient Aryan Geography, the mountain Meru is said to be in the centre of the world, while the other mountains are all around it) contracted or shrunk together with fear of the thunderbolt, who, having had his limbs or body screened (from view) on account of a net work of rays of light, emanating from the various (or many) jewelled ornaments (that he was wearing or putting on), was like a cloudy or rainy day, as it were, when (or on which) the eight directions are enveloped or covered over by thousands of rain bows (lit 'Indras weapons' The idea is simply this The king was wearing bright jewelled ornaments from which brilliant rays of light of different shades or colours shot forth in all directions with the result that his face could not, in the dazzle thereof be distinctly perceived, and from this the poet seems to think that in this respect the king resembled a cloudy or rainy day, when there are rain bows of various colours visible in all the directions), who was seated on a bed or couch of moon stones beneath or under a silken canopy which was not very spacious or large from which rows or wreaths (lit lumps masses or collections) of large pearls were suspended or hanging down (on all sides), the four jewelled pillars (i e those ornamented or set in with jewels or precious stones) of which were fastened

together with chains of gold, and which (canopy) was white like a heap of (the) foam of the heavenly river Ganges (lit 'the river of the sky' i e the celestial Ganges), who had a number (lit a heap or collection) of *Chowries* having golden handles to them, being waved (over his head), who had his left foot resting or placed upon a crystal foot stool, which was (bright) like the moon prostrated as it were, with the disgrace or humiliation of being defeated by the (superior) splendour of his face from which rays of light were flashing forth or shooting upwards, who was looking bright or graceful (lit. 'shining') on account of a net work or collection of rays of light, emanating from the nails of his feet or toes, which (nails), presenting, as they did a dusky appearance on account of their contact with the dark reflection (lit splendour or brightness) of the floor or pavement, that was made up of sapphires or blue coloured gems or jewels looked as though (or if) they were being soiled or darkened with the sighs of the humbled or prostrate enemies bent low (at his feet), who looked beautiful (that is, was possessed of or endowed with—lit 'shining to a degree') with a couple of thighs, that were made red by the rays of rubies (gems or precious stones of a red colour) shooting forth from his seat or throne (that was studded or set in with the same), and (as such looked like or) resembled the god Vishnu as it were, (with his two thighs rendered) red with the gore or blood of the recently killed (or 'crushed' demons)

Madhu and Kaitabha, who was wearing or putting on two silken garments, which were white like the foam of nectar, the borders of which were endowed with (i e, had) pairs of swans drawn or painted upon them with yellow pigment, and the hems or fringes of which were made to dance in the (slight) breeze of the beautiful Chowries, who had his (broad) chest whitened with the application (lit 'besmearing') of the highly fragrant sandal paste, and had hand impressions or marks of spriklings of saffron ointment over the same, and (as such looked like or) resembled the Kailash mountain (which is white with snow,) as it were, having patches of the morning (lit young) sun light (which is of a yellowish red colour, and thus resembles that of saffron) falling upon it at intervals, who had his face encircled (lit ' who had the circumference of his face made up') by a string or necklace of pearls, which seemed as if it were a cluster or galaxy of stars (encircling the moon) on account of mistaking or suspecting it (i e, the face of the king) for another moon (the plain sense is, that the face of the king was beautiful like the moon, and the pearls of his necklace, which formed a sort of circumference round his face, were bright like stars, from this the poet fancies that the pearls of his necklace resembled, or were nothing else than, the cluster of bright stars, as it were, which mistook his face for another moon, and so happened or came down to cluster around it), the front portions (lit 'the tops,' i e, the fore arms) of whose hands or

arms were encircled by (lit 'surrounded,'—i e, who was wearing or putting on) a pair of sapphire (which is of a dark colour) bracelets, which produced the impression (or gave rise to the fear or suspicion) as if they were the circular fetters for binding or holding fast the *Royal Fortune* that is so very fickle, and which was like (i e, appeared as if it were) a couple of snakes, as it were, greedily or covetously attracted by the fragrance of the sandal paste (that was applied thereto, i e, the hand or arm. The pair of the dark coloured sapphire armlets, that the king was wearing on his arms, besmeared with fragrant sandal paste, has given rise to the poet's fancy as though it were a couple of snakes, attracted by the sweet smelling fragrance of a sandal wood tree, and so coiling round it), the lotus flowers on whose ears (worn as an ornament) were slightly hanging down, whose nose was (somewhat) high or elevated, whose eyes were (large) like a fully blown lotus, who had (lit, 'bore or carried) a forehead, which was possessed of or endowed with a curved thin line or arch of fine hair between the eye brows which was broad like a band or tablet of pure gold, which resembled or was in form like the disc (lit a part, portion or fragment) of the moon on the eighth day (of the bright half of a month, after the new moon), and which was purified (i e, sanctified or made holy) by the water (sprinkled over his head at the time) of his installation (or royal inauguration ceremony

fire of whose valour or greatness continued to burn brightly, although he had destroyed all his enemies in the shape of fuel (i e, although it had consumed all the fuel in the shape of his enemies The plain sense is this Fire, after having consumed everything, cannot continue to burn, but in this instance it did, and it was in the shape of his great valour or glory, and thus the apparent contradiction is explained away), who though endowed with large or elongated eyes, was yet possessed of small or minute eyes or vision (i e, had yet a subtle intellect or insight, which was capable of perceiving things very minutely), who was the home or receptacle (i e repository) of all good qualities or virtues although he had in him serious or great blemishes (in the shape of '*large arms* as it were, the word meaning '*great blemishes* also means '*large arms*, and this explains away the contradiction), who was (a great) beloved of his wife although he was a bad husband or lord of the earth (Here the pun is on the word कुपति which means both, a 'bad husband and lord of the earth, the latter explains away the apparent contradiction involved in the former meaning) who was free from (any sort of) arrogance or pride although he was constantly engaged in making gifts [The pun in this instance, is on the words दान, which bears the double meaning of 'gift' and 'ichor', and अमदम् which also bears the two fold meaning of 'free from rut or ichor' and 'free from or devoid of arrogance or pride The

विरोध or apparent contradiction in the two expressions, both arises and is explained away, very plainly, thus:—Ichor (in the shape of gifts) constantly flowed from him; yet he was free from ichor or rut (in the shape of any pride or arrogance)]; who, though possessed of a very pure character or disposition, was yet a man of '*dark deeds*' [in the sense that his 'life career was (grand or lofty) like that of Sri Krishna Himself'], (and lastly) who had the surface of the whole world lying '*on his hand*' (*i. e.*, who had the entire world under his absolute control), although he was '*possessed of no hands*' (in the sense, that he '*levied no taxes*,'—*i. e.*, in spite of the fact that he levied no taxes, he was [yet] the complete master of the whole world.)

आलोक्य च सा दूरस्थितैव प्रचलितरत्नवलयेन रक्तकुवलयदलकोमलेन पाणिना जर्जरितमुखभागां वेणुलता-मादाय नरपतिप्रबोधनार्थं सभाकुट्टिममाजघान । येन सकलमेव तद्राजकमेकपदे वनकरियूथमिव तालशब्देन तेन वेणुलताध्वनिना युगपदावलितवदनमवनिपालमुखादाकृष्य तदभिमुखमासीत् ।

७—आलोक्य च नृपं दृष्ट्वा च । दूरे स्थितैव विप्रकृष्टस्था दूरे, स्थिता सा । चाण्डाल जाते दर्शनयतया दूरे एव स्थितिरिंगिता । सा चाण्डाल कन्या । प्रचलितरत्नवलयेन प्रचलित मणि

as sovereign) over the kingdom of the whole world; who wore (like an ornament, a wreath or garland of extremely) fragrant jasmine flowers on his head, and (as such looked like or) resembled the western mountain (i e, the mountain of the setting sun), as it were, with a cluster of stars scattered over on its peak at dawn, who, on account of his body being rendered tawny with the splendour or brilliance of his ornaments, was (extremely handsome) like (or appeared as though he were) Cupid, the god of love (lit, 'one having the mark or sign of a fish on his banner'), as it were, being enveloped or caught into the fire (lit 'that which feeds upon the sacrificial offerings or oblations', here the fire emanating from the third eye) of the God Shiva, who was surrounded on all sides by the dancing girls standing near him who (as the poet fancies, were no other than or) were like the (personified) 'damsels of the directions,' as it were' come to serve or attend upon (lit. 'with the object of serving') him from all sides or directions, who, on account of (the fact of) his whole body being reflected in the bright or spotless jewelled floor or pavement, seemed as though (or if) he were being in her heart (i e, being clasped or held fast to her bosom, as it were) by the Earth out of love for her lord (the king was the lord or husband of the earth, as the poet is fancying him), who had his body (deeply) embraced by royal fortune (that is, royal grace or majesty) which was uncommon or extraordinary, though it (i e,

faces turned or attracted by that sound of the bamboo stick, like a herd of wild elephants (having their attention drawn or attracted) by the sound of a musical instrument or the falling of a *Tala* tree, had after having withdrawn their eyes from the side (lit-'face') of the king, their faces at once turned towards her.

अवनिपतिस्तु दूरादालोकयेत्यभिधाय प्रतीहार्या निर्दिश्यमानां तां वयःपरिणामपाण्डुरशिरसा रक्तराजीवेक्षणापाङ्गेनानवरतकृतव्यायामतया यौवनापगमेऽप्यशिथिलशरीरसंधिना सत्यपि मातङ्गत्वेनातिनृशंसाकृतिनानुगृहीतार्यवेषेण धवलवाससा पुरुषेणाधिष्ठितपुरोभागामाकुलकाकपक्षधारिणा कनकशलाकानिर्मितमप्यन्तर्गतशुकप्रभाश्यामायमानं मरकतमयमिव पञ्जरमुद्वहता चाण्डालदारकेणानुगम्यमानामसुरगृहीतामृतापहरणकृतकपटपटुविलासिनीवेषस्य श्यामतया भगवतो हरेरिवानुकुर्वतीं, संचारिणीमिवेन्द्रनीलमणिपुत्रिकामागुल्फावलम्बिना नीलकञ्चुकेनावच्छन्नशरीरामुपरि रक्तांशुकरचितावगुण्ठनां नीलोत्पलस्थलीमिव निपतितसंध्यातपामेककर्णावसक्तदन्तपत्रप्रभाधवलितकपोलमण्डलामुद्यदिन्दुकिरणच्छुरितमुखीमिव विभावरीमाकपिलगोरोचनारचिततिलकतृतीयलोचनामीशानरचितानुरचितकिरातवेषामिव भवानीमुरःस्थलनिवाससंक्रान्तनारायणदेहप्रभाश्यामितामिव श्रि-

खचित कङ्कणेन। प्रचलित रत्नवलयं यस्मात् तेन। रक्तकुवलय दलकोमलेन अरुणाम्बुज पलाश सुकुमारेण। रक्तं यत् कुवलयं तस्य दलवत् कोमल स्तेन। पाणिना हस्तेन। जर्जरित मुख-भागाम् जीर्णाग्र देशाम्। जर्जरितो मुख भागो यस्या स्ताम्। वेणुलताम् वंशयष्टिम्। वेणोर्लता ताम्। आदाय गृहीत्वा। नरपति प्रबोधनार्थम् नृपाभिनिवेश करणार्थम्। नरपतेः प्रबोध नायेदं तत् सभा कुट्टिमम् समिति बद्ध भूमिम्। सभायाः कुट्टिम स्ताम् असकृत् अनेकवारम् पुनः पुनर्वा। आजघान ताडयामास। येन आघातेन। सकलमेव निखिल मेव। तत्तत्रत्यं राजकम् नृप समूहः राज्ञां समूहः—इत्यर्थे गोत्रो क्षेति वुञ्। एक पदे सपदि। तालशब्देन वाद्य विशेषो त्थित ध्वनिना। तालस्य शब्द स्तेन। वनकरियूथमिव अरण्य गजवृन्द मिव। वनस्य करिण स्तेषां यूथः सः। युगपदावलितवदनम् त्वरित परा-वर्त्तित मुखम्। चक्षुः लोचनम् आकृष्य परिहार्य। तदभि मुखम् चाण्डाल सुतासम्मुखम्। आसीत् अभूत्। यथा ताल-शब्देन वन्य गजाकर्षणम् तथा वेणुलता घातेन नृपचक्षुः समाकर्षः।

7. And having seen or looked at him, she, while yet standing at a distance, having taken up a bamboo stick that was shattered at the end, with (or in) her hand, that was delicate like the petal of a red lotus, and the jewelled bracelets on which were (thereby) set in motion, repeatedly (lit 'more than once') struck the floor or pavement of the assembly-hall, with the object of arousing (*i. e.*, with a view to attracting the attention of) the king. As a result of which (incident), the whole of that group or assemblage of (feudatory) kings or princes, having, all of a sudden, had their

faces turned or attracted by that sound of the bamboo stick, like a herd of wild elephants (having their attention drawn or attracted) by the sound of a musical instrument or the falling of a *Tala* tree, had after having withdrawn their eyes from the side (lit-'face') of the king, their faces at once turned towards her.

अवनिपतिस्तु दूरादालोकयेत्यभिधाय प्रतीहार्या निर्दिश्यमानां तां वयःपरिणामपाण्डुरशिरसा रक्तराजीवेक्षणापाङ्गेनानवरतकृतव्यायामतया यौवनापगमेऽप्यशिथिलशरीरसंधिना सत्यपि मातङ्गत्वेनातिनृशंसाकृतिनानुगृहीतार्यवेषेण धवलवाससा पुरुषेणाधिष्ठितपुरोभागामाकुलकाकपक्षधारिणा कनकशलाकानिर्मितमप्यन्तर्गतशुकप्रभाश्यामायमानमरकतमयमिव पञ्जरमुद्वहता चाण्डालदारकेणानुगम्यमानामसुरगृहीतामृतापहरणकृतकपटपटुविलासिनीवेषस्य श्यामतया भगवतो हरेरिवानुकुर्वतीं, संचारिणीमिवेन्द्रनीलमणिपुत्रिकामागुल्फावलम्बिना नीलकञ्चुकेनावच्छन्नशरीरामुपरि रक्तांशुकरचितावगुण्ठनां नीलोत्पलस्थलीमिव निपतितसंध्यातपामेककर्णावसक्तदन्तपत्रप्रभाधवलितकपोलमण्डलामुद्यदिन्दुकिरणच्छुरितमुखीमिव विभावरीमाकपिलगोरोचनारचिततिलकतृतीयलोचनामीशानरचितानुरचितकिरातवेषामिव भवानीमुरःस्थलनिवाससंक्रान्तनारायणदेहप्रभाश्यामलितामिव श्रि-

यं कुपितहरहुताशनदह्यमानमदनधूममलिनीकृतामिव रतिमुन्म-
दहलिहलापकर्षणभयप्रपलायितामिव यमुनामतिबहलपिण्डा-
लक्तकरसरागपल्लवितपादपङ्कजामचिरमृदितमहिषासुररुधिरर-
क्तचरणामिव कात्यायनीमालोहिताङ्गुलिप्रभापाटलितनखमयू-
खामतिकठिनमणिकुट्टिमस्पर्शमसहमानां क्षितितले पल्लवभङ्गा-
निव निधाय संचरन्तीमापिञ्जरेणोत्सर्पिणा नूपुरमणीनां
प्रभाजालेन रञ्जितशरीरतया पावकेनेव भगवता रूप एव
पक्षपातिना प्रजापतिमप्रमाणीकुर्वता जातिसंशोधनार्थमालिङ्गि-
तदेहामनङ्गवारणशिरोनक्षत्रमालायमानेन रोमराजिलतालवा-
लकेन मेखलादाम्ना परिगतजघनस्थलामतिस्थूलमुक्ताफल-
घटितेन शुचिना हारेण गङ्गास्रोतसेव कालिन्दीशङ्कया कृत-
कण्ठग्रहां शरदमिव विकसितपुण्डरीकलोचनां प्रावृषमिव
घनकेशजालां मलयमेखलामिव चन्दनपल्लवावतंसां नक्षत्र-
मालामिव चित्रश्रवणाभरणभूषितां श्रियमिव हस्तस्थितकम-
लशोभां मूर्छामिव मनोहारिणीमरण्यभूमिमिवाक्षतरूपसंपन्नां
दिव्ययोषितमिवाकुलीनां निद्रामिव लोचनग्राहिणीमरण्यकम-
लिनीमिव मातङ्गकुलदूषिताममूर्तामिव स्पर्शवर्जितामालेख्य-
गतामिव दर्शनमात्रफलां मधुमासकुसुमसमृद्धिमिव विजाति
मनङ्गकुसुम चाप लेखामिव मुष्टिग्राह्यमध्यां यक्षाधिपलक्ष्मीमिवा-
लकोद्भासिनीमचिरोपरूढयौवनामतिशयरूपाकृतिमनिमिषलो-
चनो ददर्श ।

८—अवनिपतिस्तु शूद्रकस्तु। दूरा दालोक्य विप्रकृष्टात् पदय। इत्यभिधाय इत्युक्त्वा। प्रतीहार्या द्वारपालिकया। निर्दिश्यमानाम् बोध्यमानाम्। ताम् चाण्डाल कन्यकाम्। अनिमेष लोचनः निमेषोन्मेषरहित नयनः सन्। ददर्शेत्यन्वयः। वयः परिणाम शुभ्र शिरसा आयुराधिक्य धवलमस्तकेन। वयसः परिणामेन शुभ्र शिरोयस्यतेन। रक्तराजीव नेत्रापाङ्गेन लोहित कमल लोचन प्रान्तेन। रक्तं यद्राजीवं तद्वन्नेत्रापाङ्गौ यस्य तेन। अनवरत कृत व्यायामतया निरन्तर विहित परिश्रमतया। अनवरतं कृतोव्यायामो येन तस्य भाव स्तत्तातया। यौवना पगमेऽपि तारुण्य निवृत्तावपि। यौवनस्यापगमस्तस्मिन्। यूनो भावो यौवनम् हायनान्त युवादिभ्योऽण् इत्यण। अशिथिल शरीर सन्धिना दृढ़ देह बन्धेन। अशिथिलाः शरीरस्य सन्धयोयस्य तेन। मातङ्गत्वे चाण्डालत्वे। सत्यपि भवत्यपि। नाति नृशंसा कृतिना अभीषणाकारेण। नाति नृशंसा आकृतिर्यस्य तेन। अनुगृहीतार्य्य वेषेण स्वीकृत सभ्य परिधानेन। अनुगृहीत आर्यवेषोयेन तेन। शुभ्रवाससा धवल वस्त्रेण। शुभ्राणि वासांसि यस्य तेन। पुरुषेण पुंसा। अधिष्ठित पुरोभागाम् आश्रिताग्र प्रदेशाम् अधिष्ठितः पुरोभागोयस्या स्ताम् आकुला-कुल काकपक्षधारिणा सर्वतोलुलित शिखण्डवता। आकुला दाकुलश्चासौ काकपक्ष स्तं धरतीति तेन। कनकशलाका निर्मितमपि सुवर्णवीका रचित मपि। अन्तर्गतशुकप्रभा श्यामायमानम् मध्यस्थ कीर कान्तिकृष्णितम। अन्तर्गतोयः शुक स्तस्य प्रभयाश्यामायमानस्तम्। मरकतमयमिव नीलमणि निर्मितमिव। पञ्जरम् पक्षियन्त्रनम् उद्वहता धारयता। चाण्डाल दारकेण मातङ्गकुमारेण। अनुगम्यमानाम् अनुस्त्रियमाणाम्। असुरगृहीतामृताहरणकृतकपटपटुविलासिनीवेषस्य दान-वापत्त सुधापहृति विहितकैतव कुशलवरवर्णिन्याकारस्य।

असुरैर्गहीतं य दमृतं तस्यापहरणेकृतं यत् कपटं तत्रपटुर्विलासिन्या वेषोयस्य तस्येति तथोक्तस्य। भगवतो नारायणस्य। हरेः विष्णोः। श्यामतयानीलिम्ना। अनुकुर्वतीम् अनुकुर्वाणाम् सञ्चारिणीम् गमनशीलाम्। सञ्चरितुं शीलमस्यास्ताम्। इन्द्रनीलमणिपुत्रिकाम् इन्द्रमणि पञ्चालिकाम् इव। इन्द्रनीलमणीनां पुत्रिकाताम्। गुल्फावलम्बि नील कञ्चुकेन आघुटिक लम्बमान हरित वारबाणेन। कञ्चुको वारबाणोऽस्त्री-इत्यमरः। गुल्फावलम्बीयेनीलः कञ्चुकस्तेन। आच्छन्नशरीराम् आवृतदेहाम्। उपरिरक्तांशुक रचितावगुण्ठनाम् उपरिघृतलोहित वासो निर्मित मुखाच्छादनाम्। रक्तांशुकेन रचित मवगुण्ठनं यया-ताम्। निपतित सन्ध्यातपाम् उपरि प्राप्त सायंकालिक घर्माम्। निपतितः सन्ध्यातपो यस्यान्ताम्। नीलोत्पलस्थलीम् इन्दीवराकृत्रिमभूमिमिव। स्थलशब्दात्-जानपदेति-सूत्रात् अकृत्रिम भूमाद्यर्थेङीप्। एक कर्णावसक्त दन्तपत्रप्रभा धवलित कपोल मण्डलाम् एक श्रोत्रलग्न कर्णभूषण विशेषकान्ति शुभ्रगण्ड प्रदेशाम्। एकस्मिन् कर्णेऽवसक्तं यद्दन्तपत्रंतस्यप्रभया धवलितं कपोल मण्डलंयस्यास्ताम्। उद्यदिन्दुकिरणच्छुरितमुखीम् उदयमान रजनीपति रश्मिसम्बद्ध प्रारम्भाम्। विभावरीम् निशाम्। आकपिलगोरोचनारचिततृतीयलोचनाम् ईषत् पीतरक्त गोपित्त निर्मित पुण्ड्रक तृतीयनेत्राम्। आकपिला या गोरोचना तया रचितं यत् तिलकन्तदेव तृतीयंलोचनं यस्यास्ताम्। ईशान रचितानुरचित किरातवेषाम् शिव विहितानुविहित व्याधनपथ्याम्। ईशानेन रचितस्त मनुरचितः किरातस्यवेषो यथाताम्। भवानीम् गौरी मिव। इन्द्रवरुणभवेति भवशब्दात् आनुगागमेङीप् भवानी। पुरा किलार्जुने पाशुपतास्त्र लाभाय तपश्चरति वराहरूपधारिणं मर्जुनं हन्तु कामं प्रयान्त मर्जुनमभि मकदानवं दृष्ट्वा कृत किरातवेषः पिनाकीतं हन्तुं

समभिगतवान् तमनुकुर्वाणा विहित व्याक्षेपा भवान्यपि तमनुगतवती इति महाभारतीया कथा । उर स्थलनिवास संक्रान्तनारायणदेहप्रभाश्यामलिताम् वक्षः स्थल निवसन प्रतिबिम्बित हरि शरीर कान्तिनीलाम् । उरः स्थल निवासेन सक्रान्तो यो नारायण देह स्तस्य प्रभातया श्यामलिताम् । श्रियम् लक्ष्मीमिव । कुपित हरहुताशन दह्यमान मदन धूममलिनीकृताम् क्रुद्धपशुपति ज्वलन ज्वल्यमान् मन्मथ धूम्र मलीमसाम् । कुपितो यो हरस्तस्य हुताशनेन दह्यमानो यो मदनस्तस्य धूमेन मलिनीकृताम् । रतिमिव मदनवनितामिव । तपस्यतः शिवस्यतपः खण्डयितुं देव प्रहितस्यमदनस्य विनाश कुपितेन शिवेन तृतीयलोचन वह्निपुञ्जेन विहितः; तदनुव्याकीर्णा शोकाकुला कामवधू विललापेति पौराणिकी वार्ता । उन्मदहलिहला-कर्षणभयपलायिताम् प्रमत्तबलभद्र लाङ्गलाकृष्टि भीति प्रनष्टाम् । कालिन्दीम् यमुनाम् । कलिन्दस्यापत्यं स्त्रीतिका-लिन्दी । अतिबहलपिण्डालक्तकरसरागपल्लवितपादपङ्कजाम् अति सान्द्रपिण्डीभूत यावकद्रव रक्तिम जातपत्र चरणकमलाम् । अतिबहलो यः पिण्डालक्तकः तस्य रसस्ययो रागस्तेन पल्लवितं पादपङ्कजं यस्यास्ताम् । अचिर मृदित महिषासुर रुधिर रक्तचरणाम् तत्काल क्षादित महिषासुर रक्तलोहित पदाम् । अचिर मृदितो यो महिषासुर स्तस्य रुधिरेण रक्तौ चरणौ-यस्यास्ताम् । कात्यायनीम् भवानीमिव । आलोहिता ङ्गुलि प्रभापाटलित नख मयूखाम् आरक्तकर शाखा कान्ति-शबलीकृत पुनर्भव दीधितिम् । आलोहितानां मंगुलीनां प्रभयापाटलिता नखमयूखायस्यास्ताम् । नखाना माशुक्यात् स्वरूपत पाटलत्वेऽपि तथा मिश्रीभाव एव पाटलताऽत्र बोध्या । अति कठिन मणि कुट्टिमस्पर्शाम् अतिशय रत्नखचित बद्ध-भूमिचुरणाम् । अति कठिनो यो मणिकुट्टिम स्तस्य स्पर्श-

स्तम् । असहमानाम् अक्षममाणाम् । (अतएव चरणयोः पल्लवितत्व वर्णनम्)। क्षितितले भूतले। पल्लवभङ्गान् पत्र-खण्डान् । पल्लवानांखण्डास्तान् । निधाय स्थापयित्वा । संचरन्तीम् चलन्तीमिव । आपिञ्जरेण ईषत्पीतरक्तेन। पीतरक्त-स्तुपिञ्जरः इति चिन्तामणिः । उत्सर्पिणा सर्वतः प्रसारिणा । नूपुर मणीनां मञ्जीर रत्नानाम् नूपुराणां मणय स्तेषाम् । प्रभाजालेन कान्तिपुञ्जेन । प्रभाणां जालन्तेन। रञ्जित शरीर-तया अनुरञ्जित देहतया । रञ्जितंशरीरंयस्यास्तस्या भाव स्तत्तातया। रूपपत्र पक्षपातिना सौन्दर्य एव साग्रहेण । प्रजा-पतिम् अप्रमाणीकुर्वता, विधातारं प्रमाणतयाऽनङ्गीकृतवता । ईदृश रमणीय रूपवत्या अस्या उपभोग योग्यजाती जन्मकृतो न कृत मिति भावः। भगवता माहात्म्यवता। पावकेन वह्निना। जाति संशोधनार्थम् चाण्डालत्व जातिनिवृत्तये । स्पृश्यत्व सम्पादनार्थम् । यतोऽग्नौ सर्व मपि अशुचि वस्तु विशुध्य-तीति भावः। आलिङ्गित देहामिव आश्लिष्ट शरीरामिव । अनङ्गवारण शिरोनक्षत्र मालायमानेन मदनगजमस्तक सप्त विंशति संख्यक मौक्तिक माल्यवदाचरता। अनङ्गस्य वारण-स्तस्य शिरसि नक्षत्राणामिव मालातद्व दाचरता। आचारार्थे क्यङ् । ततः कर्त्तरिशानच्। सप्तविंशति मुक्ताभिर्निर्मिते हार-भेदे नक्षत्रमाला। रोमराजि लतालवालकेन नाभे रूर्द्धगामिन्या लोमपङ्क्त्यालतायाः स्वल्पजलाधार स्वरूपेण। रोमराजि रेव लतातस्या आलवालकस्तेन । रसनादाम्नामेखला गुणेन । परिगत जघनाम् परिवेष्टित कटि पुरोभागाम् । कट्याः क्लीबे तु जघनंपुरः—इत्यमरः । परिगतंजघनंयस्या स्ताम् । अति स्थूल मुक्ताफल घटितेन स्थविष्ठ मौक्तिक निष्पादितेन। अति स्थूलै र्मुक्ताफलैर्घटितस्तेन । शुचिनाविशदेन । हारेण चतुः यष्टिलतेन। चतुःयष्टिलतो हार :—इत्यमरः। कालिन्दीशङ्कया

यमुनामभेण । कालिन्द्याः शङ्कातया । गङ्गास्रोतसा जान्हवी प्रवाहेणेव । गङ्गायाः स्रोत तेन । कृत कण्ठग्रहाम् आश्लिष्ट गलाम् । चाण्डाल कन्याया असितवर्णत्वात् यमुना साम्यम् । विकसित पुण्डरीक लोचनाम् प्रफुल्लपङ्कजनेत्राम् । विकसितानि पुण्डरीकाणि तद्वल्लोचनेयस्या स्ताम् शरत्पक्षे विकसितानि पुण्डरीकाणि पद्मलोचनानि यस्यास्ताम् । शरदमिव घनात्ययवेलामिव । घनकेशजालाम्सान्द्रकचसमूहाम् । प्रावृट्पक्षे मेघव्चसमूहाम् । घनानां केशानां जालानियस्यास्ताम पक्षेघनापयकेशास्तेषां जालानि यस्यामृताम् । प्रावृषमिववर्षावेलामिव । चन्दनपल्लवावतंसाम् पाटीरपलाशभूषणाम् । चन्दनस्य पल्लवाना मवलम्बो यस्यास्ताम् पक्षेचन्दनस्यपल्लवा एव अवतंसेा यस्या स्ताम् । मलय मेखलामिव मलयाचल मध्यभाग भूमिमिव चित्र श्रवणाभरण भूषिताम् विविध श्रोत्रालङ्कारा लङ्कृताम् पक्षे चित्रा श्रवण नामक नक्षत्र भूषण भूषिताम् । चित्राणि श्रवणे आभरणानि तैः भूषिता ताम् पक्षे चित्रा श्रवण नाम के नक्षत्रे एवाभरण तन भूषितताम् । नक्षत्र मालामिव तारका राशि मिव नक्षत्राणां मालाताम् । हस्तस्थित कमलशोभाम् करगत सरोज कान्तिम् । हस्तेस्थिता कमलस्य शोभा यस्यास्ताम् । श्रीपक्षे हस्ते स्थित यत्कमलं तेन शोभायस्यास्ताम् । श्रियमिव पद्मा मिव । मनेा हारिणीम् मनोहरा कृतिम् पक्षे नष्ट चेतन स्वरूप तया मानसहारिकाम् । मनेाहर्तुं शीलमस्यास्ताम् मूर्च्छाम मेाहायस्थाम् रूपसम्पन्नाम् सौन्दर्यवतीम् अन्यत्र पशु विशेष सहृताम् । रूप तु श्लोक शब्दयेाः । पशा वाकार सौन्दर्ये च— इत्यनकार्थः । रूपेण सम्पन्ना पक्षे रूपे. सम्पन्नाताम् । अरण्य भूमिमिव वनस्थलीमिव । अकुलीनाम् दुष्कुलोत्पन्नाम् । पक्षे पृथिव्या मस्थिताम् । कुलेजाते तिकुलीना सा न भवती त्य- कुलीना । अन्यत्र को लीनेति कुलीना न सा ताम् गोत्राकुः पृथिवी

पृथ्वी—इत्यमरः। लोचन ग्राहिणीम् नेत्राकर्षिणीम्। पक्षे सनिमेषोन्मेष नेत्र ग्राहिणीम्। निद्रामिव स्वापावस्थामिव। मातङ्ग कुल दूषिताम् चाण्डालवंश मलिनाम् अन्यत्रगजवृन्दोपमर्दिताम् मातङ्गस्य कुलेन दूषिताम् पक्षे मातङ्गानां कुलैर्दूषिताम्। अरण्य कमलिनीम् वन सरोजिनीमिव। स्पर्श वर्जिताम् अस्पृश्याम्। पक्षान्तरे स्पर्श गुण रहिताम्। अमूर्त्ताम् इयत्तावच्छिन्न परिमाण रहितां बुद्धिमिव। दर्शनमात्र फलाम् अवलोकनैक प्रयोजनाम् दर्शन मात्रं फलंयस्यास्ताम् चाण्डालत्वात नतूपभोगयोग्या मिति तात्पर्यम् आलेख्यगताम् चित्रगत पुत्रिकामिव। आलेख्यं गतातास्। द्वितीया श्रितेत्यादिना समासः। अजातिम् ब्राह्मणत्वादि जाति वर्जिताम् पक्षे मालती रहिताम् मधुमास कुसुम समृद्धिम् चैत्र पुष्प सम्पदमिव। मधुमासे या कुसुमस्य समृद्धिस्ताम्। न स्याज्जाती वसन्ते—इति कविसमय प्रसिद्धेः। मुष्टिग्राह्य मध्याम् कृशोदरीम् पक्षे मुष्टिमेय मध्यभागाम्। मुष्टिना ग्राह्यो मध्योयस्यास्ताम्। अनङ्गकुसुमचापलेखामिव कन्दर्पपुष्पधनू रेखामिव। अनङ्गस्य यः कुसुम चापस्तस्य लेखाताम्। अलकोद्भासिनीम् चूर्ण कुन्तल शोभिनीम् पक्षे अलकापुरी भूषिताम्। अलकैःपक्षे अलकया उद्भासितुं शीलंयस्यास्ताम्। यक्षाधिपलक्ष्मीम् कुवेरश्रियमिव। अचिरोपरूढयौवनाम् त्वरितप्राप्त तारुण्याम्। अचिरमुपरूढं यौवनंयस्यास्ताम्। अतिशय रूपाकृतिर्यस्यास्ताम्। चाण्डाल दुहितरम्। अनिमेष लोचनः सन्। शूद्रको ददर्श दृष्टवान्।

8. The king (lit. the 'lord of the earth'), on his part (or however), looked with unwinking eyes at her, who was being pointed out (to him) by the portress or the female door-keeper, after having said this (to her), 'Address your words of salutation (lit.

'see', i. e., express your greetings) from a distance', who was being preceded (i e, led or escorted by being 'placed in front of her') by a man, whose head was grey on account of his old or advanced age (lit, 'maturity of age', i e, whose head had turned grey or hoary as a result of his ripe age,) the corners of whose eyes were (red) like a red lotus flower, the joints of whose body had not become loose (i e, were still firm) even though his youth had departed (i e, in spite of the decline or passing away of his youth), on account of the fact that he constantly or incessantly took physical exercise, whose external appearance was not very harsh or cruel looking, although he was a '*Chandala*' or outcast (lit, in spite of the 'existence of the state of his Chandala hood'), who had adopted the dress of (i e, was dressed like) a respectable person, and was putting on a white garment, and who (i e, the Chandala girl) was being followed by a Chandala lad, who (i e, the lad) had locks of hair that were moving or hanging very irregularly (about the sides of his head), and who was carrying a cage, which, though made of bars of gold, yet appeared or looked as if it were made of emeralds (which are precious stones of a green colour), owing to the fact that it was made to present a darkish (or greenish) appearance (i e, was rendered darkish) on account of the splendour or lustre of the (green coloured) parrot that was confined inside it,—who (i e the Chandala girl), on account of her dark features or colour (lit

'darkness'), seemed to imitate the Venerable or Illustrious Vishnu, as it were, who had fraudulently assumed the clever form or guise of a beautiful lady at the time (or on the occasion) of snatching away the nectar seized or carried off by the demons, who (being of a dark complexion) looked as if she were a walking or moving doll of sapphire who had her body covered with a blue garment, that reached or hung down up to her knees or ankles, who, in the upper part whereof (lit 'over which' blue garment), was putting on a veil made of red silk, and (as such) looked as if she were a bed of blue lotuses covered over with or enveloped in (lit 'over which had fallen') the evening sunshine (lit the 'evening heat of the sun', which is of a reddish colour), who had her rounded cheeks or the region of her temples rendered white with the bright splendour or lustre of the ear-ornament made of ivory (lit 'ivory leaf') attached to (lit 'clung to', i e, hanging from) one of her ears, and (as such) looked like a night, as it were, having its face (i e, the earlier or opening part of it) spread over with the rays of the rising moon, who was like *Bhavani* or *Parvati* (the Consort of Shiva), as it were, having assumed or put on the form (i e the guise or dress) of a *Kirâta* woman (i e, one belonging to a mountaineer or wild hunting class of people) following or in imitation of (that put on by) her Lord (the god Shiva), and having her third eye constituted, as it ., by the round sacred sectarial mark, made with

the pigment of a slightly tawny colour, on her forehead, who (with her dark complexion) was like *Shri* or *Lakshmi* (the fair looking goddess of wealth or prosperity) as it were having been rendered dark by the (reflected) lustre of the (dark) body of *Narayana* or *Vishnu*, transmitted (lit clinging or remaining attached) to her (own body) on account of her reclining (lit 'dwelling or residing') on His bosom or chest, who was like *Rati* (the fair looking wife of Cupid, the god of love), as it were, having been darkened by the smoke arising out of (the body of) Cupid in the process of being burnt by the fire (proceeding or issuing from the third eye) of the angry Shiva, who (with her dark complexion—to be understood throughout these comparisons) was like the river Jamuna as it were, having been made to run or flee away (lit 'put to precipitate flight') on account of the fear of being drawn in by the plough of the intoxicated Balarama (lit 'one possessed of a plough', the wielder of the plough, the weapon peculiar to him and with which he is always represented as being armed), who, with her lotus like feet appearing (reddish) like fresh tender leaves, on account of the colour or very thick dye of a ball of lac painted on them, was like (the goddess) Katyayini or Durga, as it were, having her feet rendered red with the blood of the demon *Mahishasura* (lit 'Buffalo demon') recently killed or crushed (under her feet), who, with the rays of light emanating from the (nails) (of her toes),

having been rendered red with the lustre or splendour of her somewhat or slightly red toes, appeared to be walking on the floor or ground (lit the 'surface of the earth') after having strewn it over with pieces of tender leaves, as it were, being (so delicate and hence) unable to endure the touch of the pavement made up of very hard jewels or precious stones [The idea intended to be conveyed is simply this —The pavement was made of very hard jewels which she, being so delicate, was unable to bear to tread upon, the poet therefore, with the aid of his rich fancy, has provided that pavement with pieces of fresh tender leaves (which are of a reddish colour) strewn over it, in the shape of the bright rays of light proceeding from the nails of her slightly red toes, as it were, the poet, in his imagination, regards the rays of light from the nails of her toes, as being nothing but fresh foliage scattered over the floor, in order to make it soft for her to walk upon], who, *on account of the fact of her body being coloured* by the excessive (lit 'a heap of') lustre of the jewels of her anklets, which (lustre) was of a somewhat yellowish red colour, and had spread all over it (*i e*, the body), *seemed as if she had had her body embraced*, with a view to purify or remove the stain of her (low untouchable) caste, by the illustrious or venerable (god of) fire, who had a partiality for beauty alone, and who (as such) was (thereby) setting at naught or disregarding the authority of *Praja Pati* or the Creator (in the shape of the latter's injunction that a Chandali was

about the region of her navel, which in itself constitutes a sign of beauty, made her look exceedingly *inviting*, and the poet regards this as the '*crowning act*' of her beauty inasmuch as it appeared, to his fanciful imagination, like a necklace of 27 pearls, worn on the '*head*' of an elephant, which again was no other than '*Cupid*', the god of love, himself]; who had her neck encircled or embraced (lit. 'grasped') by a pure necklace, made of very large (lit 'gross') pearls, (and it seemed) as if it were (so encircled) by the stream of the Ganges, suspecting her (on account of her dark complexion) to be the river Jamuna [The plain sense is, that the girl was dark like the river Jamuna and the necklace of pearls round her neck, was pure like the Ganges, and so the poet seems to fancy that the necklace appeared there like the fair-looking stream of the Ganges clasping round her neck, as it were, suspecting her to be the (dark) Jamuna]; who, with her (large or expanded) eyes like fully blown lotuses, was like the autumn season (having fully blown lotuses for her eyes), as it were; who, with the dense or thick masses of hair (on her head), was like the rainy season (having clouds for her hair), as it were; who, with her ear-ornaments made of sandal leaves, was like the sloping sides of the Malaya Mountain (having sandal foliage for its adornment), as it were; who, being adorned or decked with *various or wonderful* ear-ornaments, was like a cluster or circle of stars [set off or adorned with the constellations

named *Chitra, Shravana* (and also probably *Bharni*, as implied in the word '*Bharana*' with a slight change in form)], as it were ; who, with the grace or beauty of a lotus (remaining—lit 'standing or located') on her hands, was like Sri or Lakshmi, the goddess of wealth or prosperity (looking beautiful with the lotus held in her hand), as it were , who (being highly charming or fascinating), captivated or stole away the (heart or) mind, and (as such) was like a swoon or fainting fit (which—*likewise*—takes away or deprives one of all mental consciousness), as it were ; who, being possessed of unimpaired or undiminished beauty, was like a forest or wild tract of land (which is—likewise—possessed of '*Aksha*' trees or full of wild beasts), as it were , who (being a Chandala girl) was not nobly or highly born, and (as such) was like a goddess or celestial damsel(who—likewise—never comes down or treads upon the earth), as it were [Here the pun is on the word 'अकुलीन' which ordinarily means 'not nobly born' or 'not possessed of (good) birth or family', and applies as such directly to the Chandala girl , it, however, also means 'not touching or attached to the earth' (अ being negative, कु meaning 'the earth' and लीन being='attached'), and this indirectly and in the other sense applies to the दिव्ययोषित्, *i e*, a goddess or celestial nymph, who remains in heaven, and does not generally come down upon the earth. From the Mahabharat we learn, and the fact is also proverbially represented, that the feet of a god or goddess

never touch or tread upon the earth. It is to this circumstance that the poet is referring by means of the aforesaid equivocal expression अकुलीन। Such equivocal expressions form a special feature of his work and style]; who riveted or attracted (lit. 'took hold or possession of' or 'arrested') the eyes (on account of her charming beauty), and as such was like sleep (which—likewise—seizes or takes hold of the eyes, *i. e*, closes or shuts them up), as it were; who, being tainted with (the stain or blot of being born or birth in) a Matanga or Chandala family, was like a forest lake of lotuses (being crushed, injured or spoiled, by a herd of elephants), as it were; whose touch was *prohibited like that of something formless*, as it were (She was untouchable, and the poet in his fancy, attributes her untouchability not apparently so much to her low birth, as to her being something above or superior to a tangible human form); who could simply be seen (from a distance, lit. 'who had—the display of—her sight or view alone as the fruit or ultimate fulfilment of one's object'), as if she were but existing in a painting or picture (*i. e.*, like one committed to a painting, she could only be looked at from a distance, but would not, on account of her being a Chandala girl, be touched or embraced by any one); who (though possessed of abundant beauty) was devoid of (good) birth or (high) caste, and (as such) was like the plenitude or superabundance (*i. e.*, plenteousness, fulness or repletion) of flowers in the month of

'Chattra' (in the spring season, which, though full of other flowers, is yet without the *'Jati'* or jasmine flowers), as it were, whose waist (was so thin or slender that it) could be (easily) held or grasped in one's fist or closed hand, and (as such) was like the handle or line of the flowery bow of Cupid (the middle part of which is—likewise—held by the fist or closed hand), as it were, who looked splendent (lit 'shining or brilliant,' i e, splendid or beautiful) with (or on account of) the locks of hair on her head, and (as such) was like the royal fortune, or the goddess of wealth and prosperity, of the lord or king of the Yakshas, (presenting a highly graceful appearance on account of—her connection with the city of—*'Alakā'*, the capital of the king of the Yakshas, i e, of Kuber, the god of wealth), as it were; in whom youth had but recently set in (lit. "who had become '*youth ridden*', i e, pervaded by youth, not long ago"), and (lastly) who was possessed of an excessively beautiful form or external appearance (the king saw her, as thus described, with unwinking eyes)

१[समुपजातविस्मयस्य चाभून्मनसि महीपतेः। अहो विधातुरस्थाने रूपनिष्पादनप्रयत्नः। तथा हि। यदि नामेयमात्मरूपोपहसिताशेषरूपसंपदुत्पादिता किमर्थमपगतस्पर्शसंभोगसुखे कृतं कुले जन्म। मन्ये च मातङ्गजातिस्पर्शदोषभयादस्पृशतेयमुत्पादिता प्रजापतिना। अन्यथा कथमियम-

क्लिष्टता लावण्ययस्य । न हि करतलस्पर्शक्लेशितानामवयवानामीदृशी भवति कान्तिः । सर्वथा धिग्विधातारमसदृशसंयोगकारिणमतिमनोहराकृतिरपि क्रूरजातितया येनेयमसुरश्रीरिव सततनिन्दितसुरता रमणीयाप्युद्वेजयति ।]इत्येवमादि चिन्तयन्तमेव राजानमीषदवगलितकर्णपल्लवावतंसा प्रगल्भवनितेव कन्यका प्रणनाम । कृतप्रणामायां च तस्यां मणिकुट्टिमोपविष्टायां स पुरुषस्तं विहंगमादाय पञ्जरगतमेव किंचिदुपसृत्य राज्ञे न्यवेदयदब्रवीच्च । देव विदितसकलशास्त्रार्थो राजनीतिप्रयोगकुशलः पुराणेतिहासकथालापनिपुणो वेदिता गीतश्रुतीनां काव्यनाटकाख्यायिकाख्यानकप्रभृतीनामपरिमितानां सुभाषितानामध्येता स्वयं च कर्ता परिहासालापपेशलो वीणावेणुमुरजप्रभृतीनां वाद्यविशेषाणामसमः श्रोता नृत्तप्रयोगदर्शननिपुणश्चित्रकर्मणि प्रवीणो द्यूतव्यापारे प्रगल्भः प्रणयकलहकुपितकामिनीप्रसादनोपायचतुरो गजतुरगपुरुषस्त्रीलक्षणाभिज्ञः सकलभूतलरत्नभूतोयं वैशम्पायनो नाम शुकः सर्वरत्नानां चोदधिरिव देवो भाजनमिति कृत्वैनमादायास्मत्स्वामिदुहिता देवपादमूलमायाता । तदयमात्मीयः क्रियताम् इत्युक्त्वा नरपतेः पुरो निधाय पञ्जरमसावपससार ।

—जात विस्मयस्य सांश्चर्य्यस्य । जातो विस्मयोयस्य तस्य । महीपतेः शूद्रकभूपतेः । मनसिमानसे अभूत इत्थ मासीत् । अहो ! अहह ! विधातुः ब्रह्मणः । सौन्दर्य निष्पादन प्रयत्नः अद्भुतरूप - निर्माण परिश्रमः । अस्थाने अयोग्यः ।

तथाहि तदेव दर्शयति। यदिचेत् । नामश्रये । इयम् चाण्डाल दारिका । आत्मरूपोपहसिताशेषरूपसम्पत्—स्वायसौन्दर्य्य तिरस्कृतसकलरमणीयतासम्पत्तिः । आत्मनो रूपेण उपहसिताऽशेषाणां रूपाणां सम्पद्यया सा। उत्पादिता—निर्मिता। तत्किमर्थम्—तदा किन्निमित्तम्। अपगतस्पर्शसम्भोगसुखे—दूरीभूता लिङ्गनसङ्गमानन्दे। कुले वंशे। जन्म-उत्पत्ति। कृतम्-विहितम्। मातङ्गजाति स्पर्शदोषभयात्—चाण्डालस्पर्शदूषणभीतेः। अस्पृशता—स्पर्शमकुर्वता, प्रजापतिना-चतुराननेन। इयम्-एषा उत्पादिता-जनिता इत्यहम्मन्ये-जानामि। अनेनास्या सर्वाङ्गेषु समानाकारता व्यज्यते अन्यस्त्वप्रास्पृष्टेषु निम्नोन्नतता स्यात्॥ अन्यथा-पूर्वोक्तवैपरीत्ये। लावण्यस्य-रुचिरतायाः। इयम् अक्लिष्टता-कोमलता। कथम् कस्माद् भवेत्। करतलस्पर्शक्लेशितानाम्—हस्ततलस्पर्शमर्दितानाम् करतलस्य स्पर्शेन क्लेशितास्तेषाम् अवयवानाम्—कुचप्रभृत्यङ्गानाम्। ईदृशी-एतादृशी। कान्तिः—कमनीयता। नहि—नो। भवति-जायते। सर्वथा—सर्वप्रकारेण। असदृशसंयोगकारिणम् अनुचितसम्बन्धविधायिनम्। असदृशं संयोग कर्त्तुं शीलमस्य तम् विधातारम्-ब्रह्माणम्। धिक् धिक् अतिधिक्कारः। यतः—येनेयम् मनोहराकृतिरपि—रमणीयापि। रमणीयापिमनोहरापि। सतत निन्दितसुरता अनवरत गर्हितरमणा-पक्षे अनवरताधर्षीकृतदेवसमूहा। सुष्टुरतं सुरतम्। रमेर्भावेक्तः रतम् पक्षे सुराणां समूहः सुरता। समूहार्थेतल्। असुरश्रीरिव दैत्यलक्ष्मीरिव। क्रूरजातितया-घातुककुलोत्पत्त्या। नृशंसो घातुकः क्रूरः इत्यमरः। उद्वेजयति-मोहयति। इत्थं राज्ञो मनसि वितर्क आसीदित्यर्थः। एवमादि-एवंविधया। चिन्तयन्तम्—विमृशन्तम् राजानम् भूपतिम्। ईषद्वगलितश्रवणपल्लवापर्तसा—अल्पमधःप्रसृतश्रवणदलशेखरा। ईषदवगलितः

कर्णे पल्लव एवावतंसोयस्या सा । अत्रावर्तसपदमेव श्रोत्रालंकार वाचकम् कर्णपदोपादानं सर्वदा तत्सान्निध्यबोधाय यथा कटि-मेखला शब्दे कटिपदोपादानम्, तदुक्तं काव्य प्रकाशे सप्तमोल्लासे कर्णावतंसादिपदं स्थितेष्वेतत्समर्थनम् इति । कन्यका—मातङ्ग सुता । प्रगल्भवनितेव—धृष्टयोषिदिव । प्रणनाम-प्रणतवती । कृतप्रणामायाम् विहित नमस्कारायाम् कृतः प्रणामोयया तस्याम् । मणिकुट्टिमोपविष्टायाम्-रत्नमयवद्धभूमिस्थिता-याम् । मणिमयोयः कुट्टिमस्तत्रोपविष्टा तस्याम् । च । तस्याम्-चाण्डालसुतायाम् । सः पुरुषः-पूर्वोक्तधवलवासा जनः तम्—तादृशम् । विहङ्गमम् खगम्शुकम्कीरम् । पञ्जरगतमेव-पञ्जि-रक्षणबंधनस्थितमेव । आदाय-गृहीत्वा । किञ्चिदुपसृत्य-अल्प-समीपंगत्वा । राज्ञे-नृपाय । न्यवेदयत् प्रदर्शितवान् अब्रवीच्च-उवाचापि । देव-देवतासमान प्रभाव, विदित सकल शास्त्रार्थः-अवगतधर्माध्यात्मज्ञानग्रंथवाच्यः—विदितः सकलानां शास्त्राणा-मर्थो येन सः । राजनीतिप्रयोगकुशलः कामन्दकप्रभृतिकृतनयशिक्षा-दक्षः । राजनीतेः प्रयोगे कुशलः सः पुराणेतिहासकथालापनिपुणः पुराणग्रंथ पुरावृत्तवार्ताभाषणनिष्णातः । पुराणं चेतिहासश्च कथा च तेषामालापे निपुणः सः । सर्गश्च प्रतिसर्गश्च वंशो मन्वन्तराणि च वंशानुचरितचेति पुराणं पञ्चलक्षणम् । गीत-श्रुतीनाम्-गानद्वाविंशतिश्रवणविशेषाणाम् । गीतं च श्रुतयश्च तासाम् । रूपं स्वरास्त्रयो ग्रामाः मूर्छा श्चैकोन विंशतिः । ताना एकोन पञ्चाशत् द्व्यधिका विंशतिः श्रुतिः । वेदिता-ज्ञाता । काव्यनाटकाख्यायिकाख्यानकप्रभृतीनाम् । कवितापेक्षणकथा राजवृत्तादीनाम् । अपरिमितानाम्—असंख्यकानाम् । सुभा-षितानाम्-शृङ्गारादिवाचकवचसाम् । अध्येता पाठकः । स्वयं च आत्मना च । कर्ता-निर्माता । परिहासालापपेशलः—नर्म-वाक्य व्याहरण विदग्धः । वीणावेणुमुरजादीनाम् विपञ्चीवंशी-

मृदङ्गप्रभृतीनाम् वीणा च वेणुश्च मुरजश्च तेषां समाहारः वीणावेणुमुरजम् आदि येषान्तेषाम्। द्वंद्वश्च प्राणितूर्य्यसेनाङ्गानाम् इति एकवद्भावः। असमः-असाधारणः श्रोता-आकर्णयिता। नृत्तप्रयोगदर्शननिपुणः—तालयाश्रितनृत्यावलोकन कुशलः। चित्रकर्मणि-आलेख्य-क्रियायाम्। प्रवीणः-पटुः। द्यूतव्यापारे-दुरोदरव्यवहारे। प्रगल्भः प्रतिभान्वितः। प्रणयकलहकुपितकामिनीप्रसादनोपायचतुरः। स्नेहविवादक्रुद्धकान्तासान्त्वनप्रतीकारनदीष्णः। प्रणयेन यः कलहः तेन कुपितायाः कामिन्याः प्रसादने य उपायः तस्मिन् चतुरः स। गजतुरग पुरुषस्त्रीलक्षणाभिज्ञ हस्त्यश्वनरनारी चिह्नविज्ञः। सकलभूतलरत्नभूतः-निखिलभूमिवलयमणिरूपः। वैशम्पायनः-तन्नामा। अयं शुकः। उदधिरिव-सागर इव। देवः स्वामी। सर्वरत्नानाम्-निखिलश्रेष्ठवस्तूनाम्। भाजनम्-पात्रम्। इति कृत्वाइतिमत्वा। अस्मत्स्वामिदुहिता अस्मदीयनृपनन्दिनी। एनमादाय-शुकं गृहीत्वा। देवपादमूलम्-भवच्चरण सविधे। आयाता-आगता। तत्-तस्मात्। अयम्-एषः आत्मीयः स्वकीयः। क्रियताम्। इत्युक्त्वा। एवमभिधाय असौ पुरुषः। नरपतेः नरेन्द्रस्य। पुरोऽग्रे पञ्जरम् पक्षिबन्धनम् निधाय संस्थाप्य अपससार अपसृतवानिति।

9. And this (namely, the following idea) occurred to the mind of the king, who was struck with wonder (lit. 'one having wonder fully produced or aroused in him'): 'Oh! The attempt on the part of the creator in creating beauty in (such) an improper place or situation (i. e., how purely out of place has been the effort of the creator in creating such marvellous beauty)! For if, indeed or verily, this (lady),

who has had the entire (lit "that without any remainder') fulness or perfection (lit plenitude or abundance, the entire wealth) of beauty laughed at (as it were),' by her own (superior) charms, was at all created, why was she given birth in a family, which rendered her devoid of the pleasures of touch and enjoyment (lit 'from which the pleasures of touch and enjoyment,' such as embracing etc, 'had departed'—i, e, if she was created or made so exquisitely beautiful, why should she have been given birth in a family in which nobody could have the pleasure of touching and enjoying her person)! I think, indeed, this (lady) was produced or created by Praja pati or *Brahma, the creator*, without *touching* her (lit by the 'untouching' Creator), on account of the fear of incurring the blame or sin of touching (a person belonging to) the Chandala caste (as it were) [This fancy merely indicates how perfectly unimpaired on all sides, her personal form was, for, whatever is touched by the hand, surely leaves some traces of the touch etc hence the author, in his fanciful anxiety, guards jealously against any such '*tangible*' corruption of her perfectly formed figure, even though it be at the hands of the Creator himself, and he does so under the very appropriate pretext of her own untouchability], otherwise how could there be this naturalness (lit 'state of being *unafflicted* or *unimpaired*') of grace or loveliness (i e, such perfection of beauty, in her)? For surely, such graceful

beauty is not (possible to exist or be found) in the limbs, which are impaired or spoiled by the touch of the palm of the hand (The meaning is simply this Her beauty is so perfect that it does not seem com patible with the fact of her various limbs having been created with the touch of the hand The expression, on the one hand, seems to have some reference to the beauty of the limbs of the body, such as the breasts etc, which are subject to enjoyment by the touch of the hand, and on the other, to the marring or spoiling effect necessarily produced by the touch of the palms of the hand in creating them) By all means fie upon the Creator, who has brought about the combination of (these) incongruities or dissimilar things (in her, namely, exquisite beauty on the one hand, and her birth in a low untouchable family on the other), since this (Chandala girl), though possessed of a very charming appearance, yet, on account of the fact of (her belonging to a) cruel or low caste, and in asmuch as sexual intercourse with her is always or for ever (to be held or regarded as being) censurable, causes or excites disgust (in one) like the royal glory or fortune of the demons, which, though charming, is yet (no less) disgusting, being always averse to or censuriously incompatible with the entire body or class of the gods' Now while the King was still engaged in thinking in this strain etc, the girl, whose ear ornament, consisting or made up of tender leaves, was slightly removed or fallen from its proper place

(due probably to her gesture in bowing), saluted him, like a bold lady of mature years as it were And when she had (lit 'on her having) made her obeisance or salutation, and taken her seat on the jewelled floor or pavement, that man (who had preceded or was escorting her as mentioned above), having taken up that bird (i e, the parrot), while it was still confined in the cage, and having approached or gone nearer a little, offered or presented the same to the king and said "My Lord ! This is the parrot named Vaishampayana, who is (fully) acquainted with the meaning or subject matter of all the *Shastras* or the various sciences (such as religion, philosophy, grammar, logic etc), who is an adept in the use or practical application of statecraft or the science of politics, who is extremely clever or well versed in narrating (or conversing about) the stories contained in the '*Puranas*' or the ancient sacred religious works or writings, and the '*Itihasas* or the accounts of the past events, who knows or is (fully) conversant with (lit. 'is a knower of') the songs and their (particular) musical tones or sounds (The श्रुति are twenty two in number, and as a technical term in music, indicate a particular division of the octave, a quarter tone or interval etc. , who has studied (lit 'is a reader or student of) innumerable or an infinite number of (lit 'unlimited', 'unmeasured') fine or eloquent speeches (i e, books containing excellent and useful literature, lit 'good sayings or speeches') such as poetry or poetic com

positions, dramas or stage plays, elaborate stories with sections or chapters, and tales told in a simple and charming style or language etc (of other authors), and has himself composed (lit 'is the author or maker of'—many of—) them who is skilful or an expert in witty or humorous (*i e*, amusing or jocular) talk or conversation who is an unequalled or matchless critic or connoisseur (lit 'a hearer or listener' 'a pupil —hence, 'a critical hearer , the word implies 'one who is well versed in any subject especially one who knows well the details, technique or principles of a fine art, hence one competent to '*hear*' or act as a critical judge of an art, or in a matter of taste) of the particular varieties of musical instruments, such as the Indian lute or guitar (which is a stringed instrument), reed or flute (*i e* fife or pipe, which is a wind or hollow instrument) and tambourine (which is a variety of instruments of the drum kind) etc, who is well skilled or dexterous in the practical demonstration as well as the appreciation (lit 'seeing', *i e*, 'in himself exhibiting, and reviewing or criticising the same in others) of (the art of) dancing, who is thoroughly skilled or proficient in the art of painting who is well advanced or mature in the art or business of gambling who is clever or skilful as regards the (proper) expedients (*i e* the means or stratagems) to be applied or resorted to in reconciling or appeasing ladies (lit. 'a loving or affectionate woman'), offended or provoked to anger in a love

quarrel or an amorous dispute, who is well-versed in, or knows all about, the peculiar marks (i. e, the lucky or unlucky characteristic signs) of elephants, horses, men and women, who is (as it were), a gem or jewel (i. e, the best or most excellent thing in the whole world, or) throughout the surface of the whole earth, and (that or as) your majesty is, like the ocean as it were, the (sole) receptacle of all jewels or excellent things',—so thinking or with this thought in her mind, the daughter of my master, having brought or taken this (parrot with her), has come near to (lit. 'at the *root of*') your majesty's feet Let it therefore be accepted (lit 'made your own') by your majesty." Having said this, and placed the cage before the king, he withdrew (i e, retired, moved aside or went away).



१०–अपसृते च तस्मिन्स विहंगराजो राजाभिमुखो भूत्वा समुन्नमय्य दक्षिणं चरणमतिस्पष्टवर्णस्वरसंस्कारया गिरा कृतजयशब्दो राजानमुद्दिश्यार्यामिमां पपाठ ।

स्तनयुगमश्रुस्नातं समीपतरवर्ति *हृदयशोकाग्नेः* ।
चरति विमुक्ताहारं व्रतमिव भवतो रिपुस्त्रीणाम् ॥

१०—तस्मिन् वृद्ध पुरुषे अपसृते दूरीभूते सः असौ। विहङ्गराजः कीरः विहङ्गानां राजेतिसः। राजाभिमुखो नरेन्द्रसम्मुखो· भूत्वा भवित्वा। दक्षिणम् सव्येतरम् चरणम् पादम् उन्नमय्य ऊर्ध्वीकृत्य । अतिस्पष्टवर्णस्वराणाम् संस्कारो यस्यां

तया। गिरा वाचा। कृतजयशब्दः इमाम् विवक्षमाणाम् । आर्याम् तदाख्यं छन्दः । राजानम् नृपम् शूद्रकम् उद्दिश्य । पपाठ पठितवान् । स्तनयुगमश्रुस्नातं समीपतर वर्ति हृदयशोकाग्नेः चरतिविमुक्ताहार, व्रतमिव भवतोरिपुस्त्रीणामिति । अश्रुस्नातम् हृदयशोकाग्नेः समीपतरवर्ति भवतः रिपु स्त्रीणाम् स्तनयुग विमुक्ताहारं व्रतमिव चरति । इत्यन्वयः । अश्रुस्नातम् बाष्पाभिषिक्तम् हृदयशोकाग्नेः स्वकीयनायक वियोग जन्यमानस दुःखवह्नेः । समीपतरवर्तिनिकटतर स्थितम् । तव भवतः । वैरि वनिताानाम् रिपुस्त्रीणाम् स्तनयुगम् कुचयुग्मम् । विमुक्तोहारम् विगत मौक्तिका भरणम् । पक्षे त्यक्तभोजनम् । व्रतमिव नियममिव चरति सेवते ।

अन्योऽपिव्रती आहारत्यक्त्वा स्नात्वा च वह्निनिकट स्थित स्तपश्चरितुं भवति; एवम् रिपुपत्नी स्तनद्वयमपि नयननीरकृतस्नानम् भर्तृवियोगव ह्निनिकटे स्थित्वा नियममिव पालयति। इति कवेराशयः। अर्थात् शूद्रकराज्यं शत्रु रहितम् इतिव्यज्यते।

स्तनयो युंगतत्। अश्रुभिःस्नात तत्। अतिशयेन समीपं समीपतरन्तत्र वर्तते तत्। हृदयस्यशोक एव अग्निस्तस्य विमुक्तः आहारो यस्मिन्निति व्रतपक्षे अन्यत्र विगता मुक्तानां हारा यस्मात् तत्। रिपूणां स्त्रियस्तासाम्। इत्यार्या कार्यम्।

10 And on his having departed or gone away, that noble bird [lit 'the king (or best) of birds'], having turned or addressed itself towards the king, raised or lifted up its right foot, and uttered its words of greeting (lit 'having uttered the word victory'—*viz*, victory be to your majesty!) in a speech, which was quite distinct or clear as regards its letters, accents or tone, and its refinement or grammatical purity,

read out or recited this (namely, the following) verse, having (its pointed) reference to the king, in the Arya metre:

'The couple of breasts of the wives (or widows) of your (vanquished) enemies, being (constantly) bathed in tears, and remaining nearer or in closer proximity to the fire of grief or sorrow (ever burning a-fresh) in their hearts (at the death of their beloved husbands), and being devoid or bereft of pearl-necklaces (thrown away in grievous bereavement), is observing a vow or undergoing a penance, as it were'. [The idea intended to be conveyed is simply this: A person who is undergoing a penance or observing a vow, takes to regular bathing, keeps always close to fire, and has to observe fasts or go without food. The couples of breasts of these ladies are seen, as pointed out in the couplet, to be doing the same in their own way. Hence the poet fancies them to be observing a vow, as it were].

११—राजा तु तां श्रुत्वा संजातविस्मयः सहर्षमासन्नवर्तिनमतिमहार्हहेमासनोपविष्टममरगुरुमिवाशेषनीतिशास्त्रपारगमतिवयसमग्रजन्मानमखिलमन्त्रिमण्डले प्रधानममात्यं कुमारपालितनामानमब्रवीत् । श्रुता भवद्भिरस्य विहंगमस्य स्पष्टता वर्णोच्चारणे स्वरे च मधुरता । प्रथमं तावदिदमेव महदाश्चर्य्यमसंकीर्णवर्णमविभागामभिव्यक्तमात्रानुस्वारसंस्का-

रयोगां विशेषसंयुक्तां यदयमतिपरिस्फुटाक्षरां गिरमुदीरयति। तत्र पुनरपरमभिमतविषये तिरश्चोपि मनुजस्येव संस्कारवतो बुद्धिपूर्वा प्रवृत्तिः। तथा हि। अनेन समुत्क्षिप्तदक्षिणचरणेनोच्चार्य जयशब्दमियमार्या मामुद्दिश्यातिस्फुटाक्षरं गीता। प्रायेण हि पक्षिणः पशवश्च भयाहारमैथुननिद्रासंज्ञामात्रवेदिनो भवन्ति। इदं तु महच्चित्रम्। इत्युक्तवति भूभुजि कुमारपालितः किंचित्स्मितवदनो नृपमवादीत्। देव किमत्र चित्रम्। एते हि शुकसारिकाप्रभृतयो विहंगमविशेषा यथाश्रुतां वाचमुच्चारयन्तीत्यधिगतमेव देवेन। तत्राप्यन्यजन्मोपात्तसंस्कारानुबन्धेन वा संस्कारातिशय उपजायत इति नातिचित्रम्। अन्यदेतेषामपि पुरा पुरुषाणामिवातिपरिस्फुटाभिधाना वागासीत्। अग्निशापात्त्वपरिस्फुटालापता शुकानामुपजाता करिणां च जिह्वापरिवृत्तिः। इत्येवमुच्चारयत्येव तस्मिन्नशिशिरकिरणमम्बरतलस्य मध्यमारूढमावेदयन्नाडिकाच्छेदप्रहतपटुपटहनादानुसारी मध्याह्नशङ्खध्वनिरुदतिष्ठत्। तमाकर्ण्य च समासन्नस्नानसमयो विसर्जितराजलोकः क्षितिपतिरास्थानमण्डपादुत्तस्थौ।

११—राजा तु भूपालोऽपि ताम् पूर्वोक्ताम् आर्याम् तन्नामकच्छन्द पद्यम् श्रुत्वा आकर्ण्य संजातविस्मयः प्राप्ताश्चर्यः। सहर्षम् सानन्दम् यथा स्यात्तथा। क्रिया विशेषणे द्वितिः। यथा फलार्थम् कर्म तथा व्यपदेशिवद्भावेन फलमपि कर्मैवेति मत्वा कर्मणि द्वितीयेति द्वितीया भवति।

आसन्नवर्त्तिनम् समीपस्थम् । आसन्नं वर्त्तितुं शीलंयस्य तम् । अतिमहार्घहेमासनेोपविष्टम् बहुमूल्य—सुवर्णमयविष्टरस्थितम् । अति महार्घयत् हेमासनन्तत्रो पविष्टम् अमरगुरुमिव बृहस्पतिमिव अमराणां गुरुःतम् । अशेषनीतिशास्त्रपारगम् निखिललौकिककर्त्तव्याकर्तव्यबोधकग्रंथरहस्यवेदिनम् । अशेषाणान्नीतिशास्त्राणां पारगस्तम् । पारंगच्छतीति सः अन्तात्यन्ताध्वदूर पारसर्वानन्ते षड् इति गमेर्ड् प्रत्ययः । अतिवयसम् वृद्धम् । अतिशयंवयो यस्यतम् । अग्रजन्मानम् द्विजम् । अग्रे अर्थात् शेषवर्णेभ्यः पूर्वजन्म यस्यतम् । अखिले सकले मंत्रिमण्डले सचिवसमुदाये प्रधानम् मुख्यम् । अमात्यंमंत्रिणम् । कुमारपालित नामानम् । एतन्नामधेयम् । अब्रवीत्—उवाच । भवद्भिः युष्माभिः अस्य पुरःस्थितस्यपतस्य विहंगमस्यखगस्य । वर्णोच्चारणेअत्तर वचने स्पष्टता स्फुटता श्रुताश्राकर्णिता । स्वरे-स्वरविषये मधुरता मधुरिमा । प्रथम तावदिमेव पूर्वमेवैतद् एव महत् प्रचुरम् आश्चर्यम्विस्मयः । यदयम्यदसौशुकः असंकीर्णवर्ण प्रविभागाम् स्फुटाक्षरविभाग संयुक्ताम् असंकीर्णः वर्णानांप्रविभागो यस्यास्ताम् । अभिव्यक्तमात्रानुस्वारसंस्कारयेागाम् प्रकटे कारादि शिरोबिंदुनासिकव्याकरणशुद्धि सम्बन्धाम् । अभिव्यक्तः मात्रानुस्वाराणां संस्कारस्य योगो अस्यां ताम् । विशेष संयुक्तां—श्लेषादि विशेष सहिताम् । विशेषेणसंयुक्तातम् । गिरम् वाचमुदीरयति वक्ति । तत्र तस्मिन् पुनः भूयः अपरम् अधिकम् कारणमस्ति यत् अभिमत विषये इष्टे अस्य तिरश्चोऽपि पक्षिणोऽपि । तिरोञ्चनीति तिर्य्यङः ग्रञ्चेःकिन् । संस्कारवतः अनुभवज्ञानजन्यमानावय गुणवतः । मनुजस्येव मानवस्येव । बुद्धि पूर्वा प्रतिमा हेतुका । प्रवृत्तिः कथनम् तथाहि तदेव दर्शयति । समुत्क्षिप्त दक्षिण चरणेन उन्नताप सव्य पादेन । समुत्क्षिप्तो दक्षिण श्चरणो येन तेन ।

अनेन । शुकेन । जयशब्दम् आलोकध्वनिम् उच्चार्य उदीर्य । माम् शूद्रकम् । उद्दिश्य आश्रित्य इयमेपा । आर्या तदाख्य छन्दः-पद्यम् । अतिस्फुटाक्षरम् अतिअभिव्यक्तवर्णाम् । अतिस्फुटानि अक्षराणि यस्मिंस्तद्यथा स्यात्तथा । गीताउदीरिता प्रायेणबाहुल्येन । पक्षिणःपतत्रिणः । पशवोमृगादयः । भयाहार मैथुननिद्रा संज्ञामात्रवेदिनः भीतियुभुक्षा व्यवाय अजागरण नाममात्र ज्ञातारः भवन्ति जायन्ते । इदन्तु एतत्तु । महत् वृहत् । चित्रम् आश्चर्यम् । इत्युक्त्वा एवं कथितवति । भूभुजि नृपतौ । भुवं भुनक्ति इति तस्मिन् कुमारपालितः तन्नामामात्यसचिवः । किञ्चित् स्मित वदनः नृपमवादीत् । देव किमत्र फतमदिहाश्चर्यम् । एतेहि इमेहि । शुक सारिका प्रभृतयः कीर कीराङ्गनादयः । विहङ्गम विशेषाः विशिष्ट पक्षिणः विहङ्गमेषु विशेषास्ते । यथाश्रुतां यथाकर्णिताम् । वाचम् गिरम् । उच्चारयन्ति उत्कथयन्ति । इति एतत् । अधिगतमेव ज्ञातमेव । देवेन स्वामिना । तत्रापि तस्मिन्नपि । अन्यजन्मोपात्त संस्काराऽनुबन्धेन पूर्वजन्म ज्ञानसंस्कार विशेष सम्बन्धेन अन्यजन्मनि उपात्तो यः संस्कारस्तस्यानुबन्धस्तेन । वा अथवा पुरुष प्रयत्नेन जनप्रयासेन । वा यद्वा । संस्कारातिशयः भावनाख्यसंस्कारप्राचुर्य्यम् । उपजायते उत्पद्यते । नाति-चित्रम् नात्याश्चर्य्यमयम् । अन्यत् इतरदपि कारणम् । पुरापूर्वम् एतेषामपि शुकादीनामपि पुरुषाणामिव मनुष्याणामिव अति परिस्फुटाभिधाना अतिशय विशदशब्दा—वाक् गीः आसीत् अभवत् । अग्निशापात्स्यपरिस्फुटालापता । हुतभुगा क्रोधात्तु अव्यक्ताभाषित्वम् । शुकानांकीराणाम् । उपजाता भूता करिणाञ्च—हस्तिनान्तु जिह्वापरिवृत्तिः रसनापरिवर्त्तनम् इति । पुरा खलु तारकासुर वाधितास्सुरा ब्रह्मणः शरणं ययुस्ते रक्षार्थम् । विधाता चाग्निमन्विष्य प्रार्थयध्वम् तस्सुतः

षडाननस्त्वं हनिष्यतीत्युवाच । ततस्तेऽन्विष्यन्तो वह्निबहु खिन्ना न कुत्राप्यापुस्तम्पुनस्ते वनगजंवप्रच्छुः तेनोत्तरीतम् शमिवृक्षेस्थितोवह्निरिति ततः कोपित्वा वह्निनिसृत्य जिव्हा परिवर्तन शाप तस्मैदत्वा पुनस्तत्रैवान्तर्दध वन्हिः पुनर्देवैः पृष्टः शुकोऽभिदधौ । शमिवृक्षे एवास्ति स इति ततोऽपि निःसृत्य रसनाविहीनता शाप शुकेभ्य दत्तः इति महाभारतकथा। एवम् इत्थम् उच्चारयति वदति एव सति तस्मिन् सचिवे कुमार पालिते । अशिशिर किरणम्भानुम् अम्बरतलस्य आकाशस्य मध्यम् अन्तर्देशम् अध्यारूढम् प्राप्तम् आवेदयन् सूचयन् । नाडिकाच्छेद प्रहतपटुपटह नादानुसारो घटिका समाप्तिता ' डितस्फुट दुन्दुभिध्वानानुसारी । नाडिकाग्रच्छेदे प्रहन्ते यः पटु पटहस्तस्य यो नादस्तमनु सरतीति सः । मध्याह्न शङ्खध्वनि समुद्रजपदार्थध्वानः उदतिष्ठत् उत्पन्नः । तमाकर्ण्य शंखध्वनिं श्रुत्वा च समासन्नस्नान समयः प्राप्ताभिषेकवेल. समासन्न. स्नानस्य समयो यस्य सः । विसर्जितराजलोकः निवर्तितनृपसमूहः अथवा विसृष्टराजकर्म चारि समुदायः । विसर्जितः राजलोको येन सः क्षितिपतिः भूपतिः । आस्थानमण्डपात्' सभास्थानात् । उत्तस्थौ उत्थितवान् । अथवहु स्फुटेरोगविहीने च । पटहोवाद्य प्रारम्भे इति हैमः ।

11. The king, on his part (or however), having been struck with wonder, on hearing (lit 'having wonder produced in him on having heard') that (verse in the Arya metre), spoke with pleasure or delight to his minister or counsellor named Kumara-Palita, the chief or foremost among the whole group or circle of his ministers, who was very near him seated on a very costly seat of gold, who had, like (Brihaspati) the preceptor of the gods, acquired

complete mastery over (lit 'gone across') the enteir body of the political science or statecraft, and who was a Brahmana of a very old or advanced age, (thus) 'Have you marked or noticed (lit 'heard') the distinctness as regards (or in regard to) the pronunciation of letters by this bird, and the sweetness of his (or its) tone? In the first place, it is in itself a great wonder that it utters or pronounces a speech, in which the distinction between (or the division of) the various letters is not confused or contracted together (i e, in which they are fully and properly pronounced), in which the coincidence of the (long or short) vowels, the nasal sounds and the (correct) grammatical formations or constructions is quite distinct or manifestly clear, which is possessed of (or endowed with) special features (i e, which is better or superior to the average run of its kind), and has got very distinct letters in it Then there is again this other (or additional wonder) that the direction of the activities (lit 'proceeding', 'inclination' or active exertion) of this (parrot), in spite of the fact of its being a bird (lit. 'even of this bird'), is characterised by (lit 'preceded by' or 'based on') reason or intelligence (i e, is guided by intellect or thoughtful deliberation), like that of a cultured or refined human being, as regards the matter or object desired by it. For this (verse in the) Arya metre, having had its reference to me, has been recited by this (parrot) having raised or lifted up its right foot, in very distinct

letters after having uttered the words of greeting (lit. the 'word victory',—to me). Surely birds and beasts do generally or for the most part know only (i e, are consciously aware only of, or are alive to a sense alone of) fear, food or eating, copulation (i e, coupling or pairing, sleep and conventional words or signs (lit. 'names') /This, however (or indeed), is a (very) great wonder'. On the king having (i e, when the king had) said or spoken these words (or in this manner or strain), Kumara Palita, with a little smile (playing) on his face, said to the king 'My Lord! What wonder is there in it? These particular kinds of birds, such as the parrots, the *mynas* etc, do only (or indeed) utter or repeat the sounds or words as heard by them, as is already known to your majesty. Then again there is or may, in addition to this, be, produced an excessive refinement or cultural improvement (in these parrots etc,) either by the persisting continuance of the culture or training (or of the impressions of experiences), acquired in a former or some previous (lit 'another') birth, or by (or as a result of) the (particular) efforts or exertion of a man (in thus training them), hence it is not very wonderful (i e, is not a matter of very great wonder or surprise) There is also another reason (for it and it is this) that formerly even these (birds like parrots etc, of the lower creation) had or were endowed like men or the human beings, with (the faculty of) speech, consist ing of a very distinct utterance (of words) It was,

however, on account of a curse pronounced by the god of fire, that the indistinctness of speech (on the part) of the parrots, and the change or turning backward (lit turning backwards of the front part and vice versa') of the tongue (in the case) of elepharts, was produced or brought about' Now, while he was yet or still speaking or uttering these words in this manner (lit 'on his still speaking or uttering words in this manner'), there arose the sound of the conch shell (indicative of the arrival of the hour) of midday, announcing or making it known that the hot-rayed sun,—lit 'not having, or having no, cool rays') had reached the meridian point i e, the zenith or the highest point —lit 'had ascended the middle') of the sky, and following (close upon) the deep sound of the huge drum, beaten or struck at the end or termination of a *Ghatika* or period of twenty-four minutes (according to one calculation) And on hearing (i e, as soon as he heard,—lit 'having heard') that (sound), the king (lit the 'lord of the earth'), thinking that the time of his bath had approached or arrived near (lit 'the time of whose bath was or had drawn near'), rose, after having dismissed or taken leave of all the princes or feudatory chiefs, from the hall of audience.

१२—अथ चलति महीपतावन्योन्यमतिरभससंचलनचालिताङ्गदपत्त्रभङ्गमकरकोटिपाटितांशुकपटानामाक्षेपदोलायमानकण्ठदाम्नामंससथलोल्लसितकुङ्कुमपटवासधूलिपिञ्जरितदिशामा-

लोलमालतीकुसुम शेखरोत्पतदलिकदम्बकानामर्धावलम्बिभिः कर्णोत्पलैश्चुम्ब्यमानगण्डस्थलानां गमनमणामलालसानामहमहमिकया वक्षःस्थलमेङ्खोलितहारलतानामुत्तिष्ठतामासीदतिमहान्संभ्रमो महीपतीनाम् । इतश्चेतश्च निष्पतन्तीनांस्कन्धदेशावसक्तचामराणां चामरग्राहिणीनां कमलमधुपानमत्तजरत्कलहंसनादजर्जरेण पदे पदे प्रणितमणीनां मणिनूपुराणां निनादेन वारविलासिनीजनस्य संचरतो जघनस्थलास्फालनरसितरत्नमालिकानां मेखलानां मनोहारिणा झंकारेण नूपुररवाकृष्टानां च धवलितास्थानमण्डपसोपानफलकानां भवनदीर्घिकाकलहंसकानां कोलाहलेन रसनारसितोत्सुकितानां च तारतरविराविणामुल्लिख्यमानकांस्यक्रेंकारदीर्घेण गृहसारसानां कूजितेन सरभसप्रचलितसामन्तशतचरणतलाभिहतस्य चास्थानमण्डपस्य निर्घातनिर्घोषगम्भीरेण कम्पयतेव वसुमतीं ध्वनिना प्रतीहारिणां च पुरः ससंभ्रमं समुत्सारितजनानां दण्डिनां समारब्धहेलमुच्चैरुच्चारयतामालोकयतालोकयतेति तारतरदीर्घेण भवनप्रासादकुञ्जेषूच्चरितप्रतिशब्दतया दीर्घतामुपगतेनालोकशब्देन राज्ञां च ससंभ्रमावर्जितमौलिलोलचूडामणीनां प्रणमताममलमणिशलाकादन्तुराभिः किरीटकोटिभिरुल्लिख्यमानस्य मणिकुट्टिमस्य स्वनेन प्रणामपर्यस्तानामतिकठिनमणिकुट्टिमनिपतितरणरणायितानां च मणिकर्णपूराणां निनादेन मङ्गलपाठकानां च पुरोयायिनां जय

जीवेति मधुरवचनानुयातेन पठतां दिगन्तव्यापिना कलकलेन प्रचलितजनचरणशतसंक्षोभभयादपहाय कुसुमप्रकरमुत्पततां च मधुलिहां हुंकृतेन संक्षोभादतित्वरितपदप्रवृत्तैरवनिपतिभिः केयूरकोटिताडितानां क्वणितमुखररत्नदाम्नां च मणिस्तम्भानां रणितेन सर्वतः क्षुभितमिव तदास्थानभवनमभवत् ।

१२—अथ उत्थानानन्तरम्। महीपतौभूपाले। चलति गच्छति सति । उत्तिष्ठताम् महीपतीनाम् नरेशाणाम् । संभ्रमः सम्मर्दः । आसीदिति परेणसंबन्धः । अन्योन्यम्-परस्परम् । अनिरभसससञ्चलनचालिताङ्गदपत्रभङ्गमकरकोटिपाटितांशुकपटानां अतिवेग गमन कम्पित केयूरपत्र त्रुटि मकराकृति धक्र प्रदेशच्छिन्न दुकूल वाससाम् । अनिरभसेन यत्सञ्चलनंतेन चलितान्यान्यङ्गदपत्राणि तेषां भङ्गः तस्यमकरकोटिभिः पाटितान्यंशुकान्येव पटा येषान्तेषाम् । आक्षेपदोलायमान कण्ठदाम्नाम् संलग्नता चञ्चल गलस्रजाम् । आक्षेपेण दोलायमानानि कण्ठदामानि येषान्तेषाम् । अंसस्थलोल्लसितकुङ्कुम पटवासधूलिपिञ्जरितदिशाम् अंसस्थले उल्लसितानि यानि कुङ्कुमानि पटवासश्च तयोर्धूलिः तेन पिञ्जरिता दिशो यै स्तेषाम् । आलोल मालती कुसुम शेखरोत्पतदलि कदम्बका-नाम् चपलजाती पुष्प शिरोभूषणो परि उड्डीयमान द्विरेफ निकुरम्बाणाम् । आलोलमालती कुसुमानां शेखरः तस्मिन् उत्पतत् अलीनां कदम्बकं येषान्तेषाम् । निकुरम्बं कदम्बकम् इत्यमरः। कर्णोत्पलैः कर्णोत्पलैः अवरक्त कमलैः । चुम्ब्यमान गण्डस्थलानाम् संयुक्त कपोलानाम् । चुम्ब्यमानानि गण्ड-स्थलानि येषान्तेषाम् । गमनप्रणामलालसानाम् प्रजन नमन समुत्सुकानाम् । अहमहमिकया अहं शक्तोऽहंशक्त आदौप्रणमितुं इति भावेन । अहमहम्भाव इत्यहं महमिका मयूरव्यंसकादय

श्चेति समासः, वुन्प्रत्ययः। वक्षःस्थल प्रेङ्खोलितहारलतानाम्-भुजान्तर तरल मौक्तिकस्रजाम्। वक्षःस्थले प्रङ्खोलितहारलता येषान्तेषाम्। उत्तिष्ठताम् उद्गच्छताम्। महीपतीनाम् धराधीशानाम्। अतिमहान् अनिर्दीर्घः सम्भ्रमः सम्मर्दः। आसीत् बभूव। इतश्चेतश्च समन्ततः। निष्पतन्तीनाम् उच्छलन्तीनाम् स्कन्धावसक्त चामराणाम् अंसदेशस्थापित वाल व्यजनानाम्। चामरग्राहिणीनाम् तद्ग्रहस्य नियुक्तानाम् योषिताम्। कमलमधुपान मत्तजरत्कल हंसनाद जर्जरेण नलिन मकरन्दास्वाद क्षीवजरठ कादम्बध्वान समुन्नतेन। पदे पदे प्रतिपदे प्रणितमणीनाम् शिञ्जित रत्नानाम्। मणिनूपुराणाम् रत्नखचित मञ्जीराणाम्। निनादेन ध्वानेन। सञ्चरतः परिभ्रमतः। वार विलासिनी जनस्य गणिका गणस्य। जघनस्थलास्फालन रणित रत्नमालिकानाम् जघन स्थल आस्फालनेन रणिता रत्न मालिका यासान्तासाम्। जङ्घास्थली ताडन शब्दायमान मणिस्रजाम्। मेखलानाम् मणि निर्मित काञ्चीनाम् मनोहारिणा सुन्दरेण। झङ्कारेण झणितिशब्देन। नूपुर रणा रणानाम् मञ्जीर शिञ्जिताकर्षितानाम्। धवलितास्थानमण्डपसोपान फलकानाम् श्वेतीकृत सभास्थान श्रेणि खण्डानाम्। भवन दीर्घिका कलहंसकानाम् प्रासादह्रद कादम्बकानाम्। कोलाहलेन कलरवेन। 'कोलाहलः कलकलः' इत्यमरः। रसना रसितोत्सुकितानाम् परिमेखला शब्दोत्कण्ठितानाम्। रसनाया रसिते उत्सुकितास्तेषाम्। तारतर विराविणाम् अत्युच्चैः शब्दायमानानाम् गृहसारसानाम् भवन चक्राङ्गानाम् उल्लिख्यमान कांस्य झेङ्कार दीर्घेण कृष्यमाणा विद्युत्प्रियाध्यक्ष कूजितायतेन। कूजितेन रणितेन। सरभस प्रचलित सामन्त शतचरण तलाभिहतस्य ससम्भ्रम गमनोद्गत नृप शत पादतलभाग ताडितस्य। सरभसं प्रचलिता ये सामन्ता स्तेषां शतस्य चरणतलै रभिहतस्त-

स्य। आस्थान मण्डपस्य सभास्थानस्य। वसुमतीम् भूमिम्। कम्पयतेव चालयतेव। निर्घात निर्घोष गम्भीरेण अव्यक्त वायु-संकर्षण ध्वनि गभीरेण। ध्वनिन-शब्देन पुरः ससम्भ्रमम्। समुत्सारित जनानाम् अग्रेसत्वरं दूरीकृत लोकानाम्। दण्डिनाम् दण्डधारिणाम्। प्रतिहारिणाञ्च। समारब्धहेलम् प्रारब्धक्रीडम् उच्चैः तारस्वरेण। उच्चारयताम् कथयताम् (प्रतिहारिणा) आलोकयत आलोकयत इति तारतर दीर्घेण अत्युच्च शब्दायतेन। भवनप्रासाद कुक्षेपु राज प्रासाद लतागृहेषु। भवनानिच प्रासादाश्च तेषां कुञ्जास्तेपु उच्चरित प्रतिशब्दतया उक्त प्रतिध्वनितया। दीर्घताम्। उपगतेन प्राप्तेन। आलोक शब्देन जय ध्वनिना। ससम्भ्रमावर्जित मौलिलोल चूडामणीनाम् सम्भ्रिसनमित शिरश्चपल शिरोरत्नानाम्। प्रणमताम् नमस्कुर्वताम् राज्ञाम् भूभुजाम् अमलमणि शलाका दन्तुराभिः निर्मल रत्नैपिका विषमाभिः। किरीट कोटिभिः। मुकुटाग्रमणिभिः। उल्लिख्यमानस्य संघर्षितस्य। मणिकुट्टिमस्य रत्नखचित वद्ध भूमेः। स्वानेन निनादेन। प्रणामपर्यस्तानाम् नमस्कार पतितानाम्। प्रणामेनपर्यस्तास्तेषाम्। अतिकठिनमणि कुट्टिमनिपतित रणरणायितानाम् अतिशय कठोर रत्न वद्धभूमि निपात सञ्जात रणरणिति शब्दायमानानाम्। अतिकठिने मणि कुट्टिमे निपतितेन रणरणयितास्तेषाम्। मणि कर्णपूराणाम् रत्नखचित कर्णा भरणानाम्। निनादेन स्वनेन। पुरोयायिनाम् अग्रयायिनाम्। मङ्गलपाठकानाम् स्तुतिवाचकानाम्। जयजीवेति विजयस्व पुण्यायुर्लभस्वेति। मधुर वचनानुयातेन मञ्जुलवाक्य प्रवृत्तेन। पठताम् उच्चारयताम्। वन्दिनाम् स्तुतिपाठकानाम्। दिगन्त व्यापिना आशा व्यापतेन। दिगन्तेपु व्याप्तुं शीलं यस्यतेन। कलकलेन कोलाहलेन। प्रचलितजनचरणशतसङ्क्षोभभयात्स-ञ्चरमानच पदविन्यास शतसञ्चलनभयात्। प्रचलितानां जनानां

चरणशतेन सङ्क्षोभस्त्रस्यतेनथाभयनस्मात्। कुसुम प्रकरम् यम्। अपहाय उत्सज्य। उत्पनताम् उड्डयमानानाम्। मधुलिहाम् भ्रमराणाम्। मधु लेढीति मधुलिट् तेषाम्। हुङ्कृतेन हुङ्कार शब्देन। सङ्क्षोभात् सम्मर्दात्। अतित्वरित पद प्रवृत्तौ अतिशय शीघ्र गमनरतै। अवनिपतिभि· भूपे क्यूर काटि ताडितानाम् अङ्गदाग्रभागाहतानाम्। क्वणित मुखररत्न दाम्नाम् शब्दशब्दायमान मणिमालानाम्। मणिस्तम्भानाम् रत्न स्थूणा नाम्। रणितेन स्वनेन। पूर्वोक्तै र्विविध शब्दै स्तदास्थान भवन शद्रक सभागहम्। क्षुभितम् सञ्चलितम् इव। अभवत् अभूत्।

12 Now, while the king was about to start or go away (lit 'On the king being about to move) there was a very great bustle or commotion (i e, a tumultuous agitation) among the feudatory princes (lit 'kings), whose upper garments of silk were torn asunder as against one another, by the pointed ends of the figure of a fish carved out in wavy lives on their arm ornaments which were set in motion by their extremely hurried movements whose necklaces (lit 'neck chains) began to swing to and fro on account of their sudden movements who rendered the (various) quarters or directions tawny or yellowish red with the dust of saffron and fragrant powder raised up or scattered about from (the region of) their shoulders who had a swarm or cluster of black bees rising up from the quivering or tremulous wreaths of Jasmine flowers adorning their heads who had the reg on of their temples or cheeks being kissed or caressed by the ornaments on their ears made of lotus flowers

that were halt hanging down, who were vying with one another in their eagerness to bow to or salute (i e, to offer their obeisance to) the king at the time of his departure, and who, as they rose or got up, had their necklaces swinging to and fro on (the region of) their chests The hall of audience became, at that time agitated as it were, on all sides, by the jingling or tinkling sound,—which was mixed up with the cackling of old or grown up swans, intoxicated with the drinking of lotus honey,—of the jewelled anklets,—the jewels of which tinkled at every step,—of the female Chowrie bearers, who struggled to get out of the hall from various directions (lit 'flew out here and there'), and who had their *chowries* placed on their shoulders, by the sweet or attractive jingling sound of the girdles of the dancing girls who were moving about, which (girdles) had rows of jewels or precious stones resounding on account of (their) being struck against the region of their thighs, by the tumu ltuous sound or noise of the geese or swans of palace lakes, which were attracted by the tinkling sound of the anklets (of those dancing girls), and which (being of a white colour) rendered the steps or boards of the staircase of the hall of audience white (by their pre sence), by the crying of the tame or domestic cranes, which were eager to hear, or were thrilled with the sound of the girdles (i e, the sound produced by the 'bells in the girdles' of those ladies), and which (in consequence) screamed more loudly or in a very shrill

tone, and which (crying) was loud or prolonged, like the peculiarly jingling sound of bell metal, when it is being struck (by something), by the sound or noise —which was as deep or profound as the sound of clashing or noisily dashing winds in the sky, and which made the earth shake or tremble, as it were,—made by (or in) the hall of audience, as it was being trodden (lit being struck' by the trampling) by the soles of the feet of hundreds of princes or feudatory chiefs, who moved hurriedly about, by the words of greeting (or by the uttering of the words 'look here') on the part of the door-keepers, who drove away the (common) people in front of them in great confusion or agitation, who carried or were provided with staves (as the symbol of their authority), who loudly and in a sportive manner uttered or pronounced the words, 'Please see, please see' (or it may mean 'offer your greetings' to the king), which (words of greeting etc) were rendered deeper and more prolonged on account of their being re echoed or reverberated in the bowers of the royal palace, by the ringing sound of the jewelled floor or pavement, as it was scratched by the pointed ends of diadems, appearing toothed or bristled with pointed lines of pure or spotless gems, of the feudatory princes (lit 'kings'), who bent (their heads) or bowed low in rendering their obeisance, and whose crest-jewels were agitated as they bent their heads in a hurry (in so doing), by the sound of the jewelled ear ornaments that were

displaced in the act of salutation or bowing (on the part of the princes), and that produced a ringing noise as they fell down on the floor, which was made of jewels or precious stones and was very hard, by the uproarious din or noise, pervading the ends of all directions (i e, reaching to the farthest ends of the various quarters—hence, 'space pervading'), of the bards or panegyrists (lit 'auspicious reciters' i e those who either recite the auspicious verses, or repeat the panegyrics of sovereigns or high placed personages), who marched or went in front, reciting 'Victory (to the king), Long live (our king),' which (noise) proceeded from their sweet or harmonious words (uttered by them confusedly together), by the humming sound of the bees (lit the 'honey suckers or lickers), as they flew up after having left the heaps or bunches of flowers, on account of the fear produced by the agitation or disturbance caused by the hundreds of feet of men (who were) moving about to depart, and (lastly) by the ringing sound of the jewelled pillars, the strings or chains of which being made up of jewels or precious stones, were made to resound with the ringing sound thereof (i e of those very pillars), and which were struck with the pointed ends of their arm ornaments by the princes (lit 'the kings) or feudatory chiefs who were in the act of (lit 'were engaged in) departing with extremely hastened steps on account of the great bustle or commotion (prevailing all around them on that occasion)

१३—अथ विसर्जितराजलोको विश्रम्यतामिति स्वयमेवाभिधाय तां चाण्डालकन्यकां वैशम्पायनः प्रवेश्यतामभ्यन्तरमिति ताम्बूलकरङ्कवाहिनीमादिश्य कतिपयाप्तराजपुत्रपरिवृतो नरपतिरभ्यन्तरं प्राविशत्। अपनीताशेपभूपणश्च दिवसकर इव विगलितकिरणजालश्चन्द्रतारकासमूहशून्य इव गगनाभोगः समुपाहृतसमुचितव्यायामोपकरणां व्यायामभूमिमयासीत्। स तस्यां च समानवयोभिः सह राजपुत्रैः कृतमधुरव्यायामः श्रमवशादुन्मिषन्तीभिः कपोलयोरीषदवदलितसिन्धुवारकुसुममञ्जरीविभ्रमाभिरुरसि निर्दयश्रमच्छिन्नहारविगलितमुक्ताफलप्रकरानुकारिणीभिर्ललाटपट्टकेष्टमीचन्द्रशकलतलोल्लसदमृतविन्दुविडम्बिनीभिः स्वेदजलकणिकासंततिभिरलंक्रियमाणमूर्तिरितस्ततः स्नानोपकरणसंपादनसत्वरेण पुरः प्रधावता परिजनेन तत्कालं विरलजनेपि राजकुले समुत्सारणाधिकारमुचितमाचरद्भिर्दण्डिभिरुपदिश्यमानमार्गो विततसितवितानामनेकचारणगणावध्यमानमण्डलां गन्धोदकपूर्णकनकमयजलद्रोणीसनाथमध्यामुपस्थापितस्फाटिकस्नानपीठामेकान्तनिहितैरतिसुरभिगन्धसलिलपूर्णैः परिमलावकृष्टमधुकरकुलान्धकारितमुखैरातपभयान्नीलकर्पटावगुण्ठितमुखैरिव स्नानकलशैरुपशोभितां स्नानभूमिमगच्छत्। अवतीर्णस्य जलद्रोणीं वारविलासिनीकरमृदितसुगन्धामलकोपलिप्तशिरसो राज्ञः समन्तात्समुपतस्थुरंशुकनिविडनिवद्धस्तनपरिकरा

दूरसमुत्सारितवलयबाहुलताः समुत्क्षिप्तकर्णाभरणाः कर्णोत्सस्रोत्सारितालका गृहीतजलकलशाः स्नानार्थमभिषेकदेवता इव वारयोषितः। ताभिश्च समुन्नतकुचकुम्भमण्डलाभिर्वारिमध्यप्रविष्टः करिणीभिरिव वनकरी परीवृतस्तत्क्षणं राजा रराज। जलद्रोणीसलिलादुत्थाय च स्नानपीठममलस्फटिकधवलं वरुण इव राजहंसमारुरोह। ततस्ताःकाश्चिन्मरकतकलशप्रभाश्यामायमाना नलिन्य इव मूर्तिमत्यः पत्रपुटैः काश्चिद्रजतकलशहस्ता रजन्य इव पूर्णचन्द्रमण्डलविनिर्गतेनज्योत्स्नाप्रवाहेण काश्चित्कलशोत्क्षेपश्रमस्वेदार्द्रशरीरा जलदेवता इव स्फाटिकैः कलशैस्तीर्थजलेन काश्चिन्मलयसरित इव चन्दनरसमिश्रेण सलिलेन काश्चिदुत्क्षिप्तकलशपार्श्वविन्यस्तहस्तपल्लवाः प्रकीर्यमाणनखमयूखजालकाः प्रत्यङ्गुलिविवरविनिर्गतजलधाराः सलिलयन्त्रदेवता इव काश्चिज्जाड्यमपनेतुमाक्षिप्तबालातपेनेव दिवसश्रिय इव कनककलशहस्ताः कुङ्कुमजलेन वाराङ्गनाः क्रमेण राजानमभिषिषिचुः। अनन्तरमुदपादि च स्फोटयन्निव श्रुतिपथमनेकप्रहतपटुपटहझल्लरीमृदङ्गवेणुवीणागीतनिनादानुगम्यमानो वन्दिवृन्दकोलाहलाकुलो भुवनविवरव्यापी स्नानशङ्खानामापूर्यमाणानामतिमुखरो ध्वनिः।

१३—अथ अनन्तरम्। विसर्जित राजलोकः विसृष्ट नृपजनः। विसर्जितो राज्ञां लोको येन सः। विश्रम्यताम् विश्रामः क्रियताम्। इति पदम्। स्वयमेव आत्मनैव। ताम् चाण्डालकन्यकाम् मातङ्गदारिकाम्। अभिधायउक्त्वा। वैशम्पायनस्तदाख्य

शुकः। अभ्यन्तरम् अन्तःपुरे। प्रवेश्यताम् आनीयताम्। इति एवम्। ताम्बूल करङ्कवाहिनीम् नागवल्ली करण्डनेत्रीम्। इति यथोक्तम्। आदिश्य आज्ञाप्य। कतिपयाप्तराजपुत्र परिवृत्तः परिमित हितैषि नृप-सूनु परिवेष्ठितः। कतिपयैः आप्तैः राजपुत्रैः परि- वृतः। नरपतिः राजा शूद्रकः। अभ्यन्तरम् अन्तःपुरे। प्राविशत् प्रविष्टः। अपनीताशेषभूषणश्च दूरीकृता लङ्कारश्च। दिवसकर इव सूर्य इव। दिवसं करोतीति सः 'कृञोहेतु'...इति ताच्छीलोट्। विगलित किरणजालः अपगतरश्मि समूहः विगलितं किरण जालं यस्य सः। चन्द्रतारका समूह शून्यः इन्दुनक्षत्र समुदाय रहितः। गगनाभोग इव नभोमण्डलमिव। चन्द्रश्च तारकाश्चतासां समूह स्तेनशून्यः समुपाहृत समुचित व्यायामोप करणाम् एकत्रित योग्य व्यायाम साधनाम्। समुपाहृतानि समुचितानि व्यायामोपकरणानियस्यामृताम्। व्यायाम भूमिम् व्यायाम स्थलीम् अयासीत् गतवान्। सः शूद्रकः। तस्याम् व्यायाम भूमौ। समान वयोभिः तुल्यवयस्कैः समानानि वयांसि येषान्तैः। राजपुत्रैः नृपसूनुभिः सह। कृत मधुर व्यायामः विहित मञ्जुल व्यायामः। श्रमवशात् परिश्रम कारणात्। उन्मिषन्तीभिः स्फुरन्तीभिः। ईषदवदलित सिन्दुवार कुसुममञ्जरी विभ्रमाभिः किञ्चिन्मर्दित निर्गुण्डीपुष्पवल्लरी सदृशाभिः। ईषदवदलितं यत् सिन्दुवार कुसुमन्तस्य मञ्जर्याविभ्रमो यासु ताभिः। उरसिवक्षःस्थले। निर्दयश्रमच्छिन्नहार विगलित मुक्ताफल प्रकरानुकारिणीभिः। निर्दयश्रमेणच्छिन्नो यो हारस्तस्माद् विगलितो मुक्ताफलानां यः पुष्करस्तमनुकर्तुं शीलमासान्ताभिः। ललाटपट्टकेस्थले। अष्टमी चन्द्र शकलस्य तलोल्लसद् मृतबिन्दु विडम्बिनीभिः पक्षमध्य तिथिः मृगाङ्क खण्डोपरि स्थित दीप्यमानसुधा सिकरानुकारिभिः। अष्टम्याश्चन्द्रस्य यत् शकलतलं तत्र-

उम्लसतोऽमृत बिन्दून् विडम्बयितुं शीलमासान्ताभि. । कपोलयेा गण्डयेा। स्वेदजलकणिका सन्ततिभिः श्रमज प्रस्वेद सूक्ष्म बिन्दु परम्पराभिः। स्वेद जलस्य कणिकानां सन्ततय-स्ताभिः अलङ्क्रियमाण मूर्तिः दीप्यमानाकारः। अलङ्क्रियमाणा मूर्तिर्यस्य सः। इतस्ततः समन्तात्। स्नानोपकरणसम्पादन सत्वरेण आप्लव साधन विधान शीघ्रेण। स्नानस्योपकरणानां सम्पादने स त्वरस्तेन। त्वरया सहितः इति स त्वरः। पुरः प्रधा-वता अग्रे सत्वरंगच्छता। परिजनेन सेवकलोकेन। तत्कालम् तदैव। विरलजनेऽपि विरलाजना यस्मिन्नस्मिन्। अल्पलो-केऽपि। समुत्सारणाधिकाम् निषारणनियोगम्। उचित-मात्रस्द्भिः योग्यरीत्या कुर्वद्भिः। दण्डिभिः दण्डधारिभिः। जनैः उपदिश्यमान मार्गः प्रदर्शित पथः। वितर्तासित वितानाम् विस्तृत शुभ्रोल्लोचनाम्। वितानमुल्लोच इत्यमरः। वितनः सितो वितानो यस्यास्ताम्। अनेक चारणगणावबध्यमान मण्डलं बहु कुशीलव समुदाय विरच्यमान परिवृत्तिम्। अनेकैश्चारणगणैः अवबध्यमान मण्डलंयस्यास्ताम्। गन्धोदकपूर्णस्नकमयजलद्रोणीसनाथमध्याम्। सुरभिजल-सम्भृत सुवर्णमय वारिकुण्डिका सहित मध्यभागाम्। गन्धोदकेनपूर्णा कनकमयीचासौ जल द्रोणी तथा सनाथो मध्यो यस्यास्ताम्। उपस्थापित स्फटिक स्नान पीठाम् उपन्यस्त स्फटिकमणिमयावगाह चतुष्किकाम्। उपस्थापितः स्फटिकं स्नान पीठं यस्यास्ताम्। एकान्तनिहितैः रहसिस्थितैः। एकान्ते निहितास्तैः अति सुरभिगन्ध सलिल पूर्णैः अत्यन्त सुगन्धित जलभृतैः अतिशयेन सुरभिर्गन्धो यस्य तत् सलिलं तेन पूर्णः। परिमलाव कृष्ट मधुकर कुलान्धकारित मुखैः गन्ध समाहृत भ्रमर वृन्द कृष्णित वदनैः। परिमलेनाव कृष्टानि यानिमधुकर कुलानि तैरन्धकारितानि मुखानियेषान्तैः।

आतपभयात् निदाघभयात्। नील कर्पटावगुण्ठित मुखैः क्षिति भस्माच्छादितानश्विव। स्नानकलशैः स्नानस्य कलशास्तैः। उपशोभिताम् सञ्जातशोभाम्। स्नानभूमिम् अभिषेकस्थलीम्। अगच्छत् गतवान्। जलद्रोणीम् वारिकुण्डिकाम् अवतीर्णस्य प्रविष्टस्य। वार विलासिनी करमृदित सुगन्धामलकोपलिप्त-शिरसः गणिका हस्त कुएण सुरभिधात्री फलोप दिग्धमूर्धः। वारविलासिनीनां करैर्मृदितानि सुगन्धानि यान्यामलकानि तैरुपलिप्तं शिरोयस्य तस्य। राज्ञो नृपस्य। समन्तात् परितः समन्तत। अंशुकनिविड निबद्धस्तनपरिकराः वासोद्दृढ सयन कुचाभोगाः। अंशुकैर्निविडं निबद्धाः स्तनपरिकराः यासान्ताः। दूर समुत्स रितानि वलयानि यासु तथा विधा बाहुलता बाहव एव लता यासान्ताः। समुत्क्षिप्त कर्णाभरणाः उपरिगृहीतश्रवणा-लङ्कारा। समुत्क्षिप्तानि कर्णाभरणानि याभिस्ताः। कर्णोत्सङ्गो-त्सारितालकाः श्रवणसमीपोपरिन्यस्त कुन्तलाः। कर्णोत्सङ्गो-त्सारिता अलकायाभिस्ताः। अत्र पूर्वोक्त विशेषणत्रयेण शोभा-तिशयो ध्वन्यते। गृहीतजलकलशाः आत्त सलिल घटाः धारयो-षितः वारस्त्रियः। स्नानार्थम् अभिषेकार्थम्। अभिषेक देवता इव स्नानाधिष्ठात्री देवा इव। समुपतस्थुः समुपस्थिताः। ताभिश्च समुन्नत कुच कुम्भ मण्डलाभिः उत्तुङ्गस्तन कलशा भोगाभिः। समुन्नतं कुच कुम्भ मण्डलं यासान्ताभिः। परिवृतः परिवेष्टितः। वारिमध्यप्रविष्टः जलान्तर गतः। राजा शूद्रकः। करिणीभिः हस्तिनीभिः। परिवृतः। वनकरीव। वनस्य करी स इव। अरण्य गज इव। तत्क्षणम् तदा। रराज शुशुभे। द्रोणी सलि-लात् कुण्डिका जलात् उत्थाय निस्सृत्य। अमलस्फटिक धव-लम् निर्मल स्फटिक मणि सितम्। स्नान पीठम् अभिषेकास-नम्। वरुणः प्रचेता। राजहंसं कलहंसमिव। आरुरोह आरूढ-वान। हंसानां राजा राजहंसः राजदन्तादिषु परम् इति

नेपातनाद्धंस शब्दस्य परनिपातः। ततः। ताः वाराङ्गनाः वारयो-
षेतः काश्चित् कतिपयाः। मरकतकलशप्रभाश्यामायमानाः
हरिन्मणि कुम्भकान्तिकल्पिताः। मरकतमया ये कलशास्तेषां
प्रभाभिः श्यामायमानास्ताः। नलिन्य इव। मूर्ति मत्यो देह
धारिण्यः। पत्र पुटैः पर्ण सम्पुटैः। अभिषिषिचुः। काश्चित्।
रजत कलश हस्ताः रजत कुम्भकराः। रजत कलशा हस्तेषु
यासान्ताः। रजन्यो रात्रय इव। पूर्ण चन्द्रमण्डलविनिर्गतेनअवि-
कल सुधांशु विम्ब निर्यातेन। पूर्णचन्द्रमण्डलात् विनिर्गतस्तेन।
ज्योत्स्ना प्रवाहेण कौमुदी प्रस्रवेण। काश्चित् कलशोत्क्षेप श्रम-
स्वेदार्द्र शरीराः कुम्भोन्नयनताभासघर्म वारि स्विन्न देहाः।
जलदेवता इव। स्फाटिकैः कलशैः। स्फटिक निर्मितैः घटैः।
तीर्थजलेन तीर्थ वारिणा। अत्रसर्वैस्तृतीयान्तैः पदैः सह
अभिषिषिचु रित्यग्रमं क्रियापदं समन्वेति। काश्चित् मलय
सरित इव मलयाचल निर्झरिणा इव चन्दनरसमिश्रेण मलय-
यज सनाथेन। सलिलेन जलेन काश्चित् उत्क्षिप्त कलश
पार्श्व विन्यस्त हस्तपल्लवाः उन्नीत घटमध्यस्थापित करकि-
सलयाः। उत्क्षिप्तानां कलशानां पार्श्वविन्यस्ता हस्तपल्लवाः
याभिस्ताः। प्रकीर्यमाण नखमयूख जालकाः निक्षिप्यमाण
करज किरण कदम्बाः प्रकीर्यमाणानि नख मयूखानां जालकानि
यासां ताः। प्रन्यङ्गुलि विवरविनिर्गतजलधारा प्रतिकरशाख-
च्छिद्रनिस्सृत सलिल सम्पाताः। यन्त्रदेवता इव जल यन्त्राधि-
ष्ठात्रि देव्य इव। काश्चित् कनक कलश हस्ताः हेम कुम्भकराः
वाराङ्गनाः। दिवसश्रिय इव दिनप्रभा इव। जाड्यम् शैत्यम्।
अपनेतुम् निवारयितुम्। आत्तिप्त बालातपेन आकर्षित नवीना-
वलोकेन इव। कुङ्कुम जलेन किञ्जल वारिणा। क्रमेण
यथाक्रमम्। राजानम् शूद्रकम् अभिषिषिचुः अभिषेचयाञ्चक्रुः।
अनन्तरम् ततः। श्रुति पथम् कर्णपदवीम्। स्फोटयन्निव भिन्द-

विध । अनेकप्रहतपटुपटहझल्लरीमृदङ्गवेणुवीणागीतनिनादा-नुगम्यमानः विविध वादित समर्थ दुन्दुभि झर्झरी मुरज वंश विपञ्ची गान स्वनप्रवर्त्तमान । अनेकं यथास्यात्तथा प्रहताः पटवः पटहझल्लरी मृदङ्ग वेणुवीणा तासां गीतस्य निनाद मनुगम्य मानः सः । बन्दिवृन्दकोलाहलाकुलः वैतालिक कुल कलकल सङ्कुलः बन्दिवृन्दस्य कोलाहलेन आकुलः सः । भुवन विवरव्यापी लोकमध्यव्यापः । भुवनानां विवरेषु व्याप्नोतीति सः । स्नानशङ्खानाम् अभिषेक कम्बू नाम् । आपूर्यमाणानाम् आध्मायमानानाम् अतिमुखर स्तारतरः । ध्वनिः रवः उदपादि उद्भूत ।

13 Afterwards having dismissed (or taken leave of) all the princes or feudatory chiefs, addressed the words, 'Please take rest' to the Chandala girl himself, and ordered the lady, carrying the box of betel leaves along with its accessories, thus or in these words 'Let Varshampayana (the parrot) be introduced or brought into the inner apartment or harem,' the king, being surrounded or escorted (i e, accompanied or attended on all sides) by a few trustworthy or intimate princes entered the harem or the inner apartment And having taken off (i e, removed or put off) all the ornaments, and (as such appearing or looking) like the Sun when devoid of the cluster of its rays, or like the (vast) expanse of the sky when it is without the moon and the clusters of star, as it were, he went to the gymnasium (or the 'place of exercise'), which had the (various) appropriate ins-

truments or necessary apparatus for physical exercise collected together in it And having taken a light or mild (lit 'sweet,' i e, not very excessive or fatiguing) exercise in that (gymnasium) along with or in the company of princes, who were of an equal age with him, he,—with his body being adorned or decorated with the rows or lines of the drops of perspiration, which (rows) began to appear (on his body) on account of the exertion (caused by the exercise), which (drops of sweat or perspiration) possessed the beauty (i e, displayed or presented the appearance) on his cheeks of a bunch of slightly opened *Sindhu vara* flowers (which are of a white colour), which (drops) resembled or appeared on his chest like a mass or cluster of pearls, fallen or scattered about from his necklace broken or torn asunder by (the pressure of) hard (lit 'cruel or pitiless') exercise, which (drops of perspiration) on his broad forehead looked like or seemed to imitate as it were, the drops of nectar, appearing bright or beautiful on the surface of the crescent moon on the eighth day of a month,—and having his way being shown or pointed out by the staff bearers, who were discharging their duty of dispersing or driving away (the people or crowd), as was proper or instinctively usual for them, although the royal palace had very few people about it at that time, and by the attendants, who were very quick (i e, acted with briskness) in getting the requisite materials ready for his bath, and who

were running hither and thither in front (of him in connection therewith),—proceeded or went to the bath room, which was spread over with a white canopy, which had a circle formed around it by groups of many or innumerable bards, which had in the centre of it (or the centre of which was endowed or provided with) a water tub or vessel made of gold and filled with scented water, which had a stool or tablet made of crystal for bathing or taking one's bath upon, provided (lit 'placed near') in it, and which was adorned (i e. was looking beautiful or decorated, as it were) with jars meant for ablution or bathing which (jars) were placed in one part or corner of it, and were full of very sweetly scented waters the mouths of which (jars) were darkened with the swarms of (black) bees that were attracted by the sweet fragrance (of the water therein), and which (in that state) seemed as though they had their faces covered as it were, with a blue piece of cloth, for fear of the heat (of the sun) When the king who had his head besmeared with scented myrobalans [आमलक is the fruit of the *Emblic Myrobalan*] crushed by the hands of young ladies, had descended or entered into the tub or reservoir of water, there waited or attended on him on all sides beautiful damsels (for the purpose of pouring water on him) who had the expanse or circumference of their breasts (i e, their expansive breasts) bound tightly with their silken garments, who had their bracelets pushed or driven high up (lit 'far away') on their creeper like

(*i e*, delicate) arms (which was with a view to enable them to do their duty of rubbing the king's body uninterruptedly,—*i e*, whose delicate creeper like arms had their bracelets pushed or driven high up), who had their ear-ornaments well pulled up (or pulled up high, so as to be fixed up in a place on the ears, and not dangle about below them, as they usually did), who had the locks or curls of their hair thrown up or removed away from the vicinity of their ears, who had the jars of water held (in their hands) for affording a bath, and who looked like the goddesses or presiding deities of ablution or coronation (one of the chief ingredients or principal ceremonies of which consists of pouring sacred water over the head of the king to be crowned), as it were And the king, being surrounded on all sides by those (young ladies or beautiful damsels), who had very protuberant (lit. lofty) breasts, that were round like a jar, and appearing, when he had descended or entered into the water (lit 'into the centre of the water' tub or reservoir), like a wild or forest elephant, as it were, surrounded by (his mates) the female elephants (possessed of the round elevated temples of their forehead), shone or looked beautiful at that time or moment. Then rising from or getting out of the tub or reservoir of water (lit. 'from the water of or in the water-tub'), he stood or took his seat upon (lit. 'ascended) the bathing stool or tablet, which was white, being made of pure crystal, (and as such looked) like *Varuna*, as it were, ascending (*i e*, mounting or

riding upon) a swan or gander, which was white like pure crystal Afterwards those young ladies or damsels bathed (i e, poured or sprinkled water over) the king in due order or succession, some of them, being darkened with the (green) lustre of the emerald jars (held in their hands), and (as such) looking like personified lotus plants, with their (green) leafy cups, as it were, some of them having or holding (white) silver jars in their hands, and (as such) looking like (moon lit) nights with a flood of moon light flowing or oozing out of the disc of the full moon as it were [The idea, to be put simply, is this Some of these ladies poured water over the head of the king from their silver jars and this has given rise to the poet s fancy which he expresses by saying that these ladies looked as if they were like so many moon lit nights in person, pouring out water in the shape of a flood of moon light as it were, from their jar like full moon Here the ladies are compared to the moon lit nights in person their white silver jars to the disc of the full moon, and the flow of water from them, to the shedding of the flood of moon light], Some of them, having had their bodies rendered wet with sweat or drops of perspiration caused by the exertion in lifting or raising up the jars and (as such) looking like the goddesses or presiding deities of water (with water dripping from their bodies), with the water of sacred or holy places from their crystal jars as it were, some of them, like rivers from the Malaya Mountain (which overgrows

with sandalwood trees), with water mixed up or scented with sandalwood paste or fluid as it were some of them, having had their delicate or fresh and tender-leaf like hands, placed (round) on the sides of the jars that were lifted or raised up (for pouring water on the king's head), with the clusters of rays (issuing) from their (finger) nails, being scattered about or spread on all sides, and having streams of water issuing forth from the interstices (*i. e*, the intervening spaces or hollows, lit 'from every one) of their fingers, looked like figures on water fountains (or it may mean, like the presiding deities or goddesses of water fountains, pouring out water from them), as it were and some of them holding golden jars in their hands, bathed or sprinkled the king over with saffron water (which is of a reddish colour), and (as such) looked like the (personified) glories or splendours of the day, pouring out the morning (reddish) sun shine from the morning sun, as it were, with a view to remove the cold (produced by the bath at the time) [Here the reddish coloured saffron water from the golden jars of these damsels is fancied by the poet (respectively) to be nothing else but the reddish glow of the morning sun-shine being poured forth from the yellowish red morning sun by the personified '*glories* of the day] Then afterwards there arose a very resonant or reverberating sound of the conches, which were being blown to indicate or announce that the king had finished his ablutions, —a sound, which seemed to be splitting or break-

-ing up the ears, as it were, which was followed or accompanied by the din or noisy sound of numerous or many shrill sounding tabors or kettle drums when beaten or struck (with sticks), of cymbals [झल्लरी is a kind of musical instrument, a sort of drum or cymbal], of drums or tabors, flutes, lutes and songs, which was mixed up (lit 'confounded or filled') with the tumultuous noise made by the groups or multitudes of bards or panegyrists, and which pervaded the intervening spaces or hollows of the (various) wordly regions (*i. e*, which seemed to fill up the entire atmosphere of the world).

१४—एवं च क्रमेण निर्वर्तिताभिषेको विषधरनिर्मोकपरिलघुनी धवले परिधाय धौतवाससी शरदम्बरैकदेश इव जलक्षालनविमलतनुरतिधवलजलधरच्छेदशुचिना दुकूलपटपल्लवेन तुहिनगिरिरिव गगनसरित्स्रोतसा कृतशिरोवेष्टनः संपादितपितृजलक्रियो मन्त्रपूतेन तोयाञ्जलिना दिवसकरमभिप्रणम्य देवगृहमगमत्। उपरचितपशुपतिपूजनश्च निष्क्रम्य देवगृहान्निर्वर्तिताग्निकार्यो विलेपनभूमौ झङ्कारिभिरलिकदम्बकैरनुबध्यमानपरिमलेन मृगमदकर्पूरकुङ्कुमवाससुरभिणा चन्दनेनानुलिप्तसर्वाङ्गो विरचितामोदिमालतीकुसुमशेखरः कृताम्बरपरिवर्तो रत्नकर्णपूरमात्राभरणः समुचितभोजनैः सह भूपतिभिराहारमभिमतरसास्वादजातप्रीतिरवनिपो निर्वर्तयामास।

१४—एवं च अनेनैव प्रकारेण क्रमेण क्रमशः। निर्वर्तिताभिषेकः विहितस्नानः। निर्वर्तितोऽभिषेको येन सः। अभि सिच्+भावेघञ्। विषधर निर्मोकपरिलघुनी सर्पकञ्चुकाति सूक्ष्मे। विषधरस्य निर्मोकः तद्वत् परिलघुनी ते। धवले शुक्ले। धौते प्रक्षालितेवाससी वस्त्रे। अन्तरीयं उत्तरीयञ्च वसनद्वयम्। परिधाय धारयित्वा। शरदम्बरैक देशइव घनापगम समयगगनैकभागइव। शरदिअम्बरं तस्य एकदेशः स। जलक्षालनविमल तनुः वारि स्नानीय प्रमार्जन स्वच्छदेहः। जलक्षालनेन विमला तनु र्यस्यसः। अतिधवलजलधरच्छेदशुचिना अतिशयशुभ्रमेघखण्ड निर्मलेन अतिधवलो योजलधरच्छेदः तद्वत्शुचिः तेन। धरतिइतिधरः पचाद्यच् जलानांधरः जलधरः। नतुकर्मण्यण् अन्यथा वृद्धौ जलधार इतिस्यात्। दुकूल पल्लवेन क्षौमवस्त्रविस्तारेण पल्लवो विस्तरे खड्गे किसले विटपे बने इत्यमरः। दुकूलोयः पटः तस्य पल्लवः तेन। गगनसरिस्स्रोतसा कृतशिरोवेष्टनः विहितोष्णीषः हवनार्थं उष्णीषधारणं राज्ञा कृतम् तदुक्तंस्मृतौ उष्णीषेणविनाराजन् होमं चेत् कुरुते नरः। होतुश्चक्षुर्विनाशः स्यात् होता च विकलोभवेत्। गगनसरित्स्रोतसा मन्दाकिनी प्रवाहेण - मन्दाकिनी वियतिगङ्गा इत्यमरः। गगनसरितः स्रोतः तेन कृतशिरोवेष्टनः तुहिनगिरिरिव हिमालय इव। तुषारस्तुहिनं हिमं इत्यमरः। अत्र हिमालयनृपयोः उपमोप मेयभावः प्रदर्शितः। सम्पादितपितृजलक्रियः। कृतपितृ तर्पणः। सम्पादितापितृनिमित्त जलक्रिया येन सः। (मध्यमपदलोपीसं) मन्त्रपूतेन अप्यपवित्रेण। मंत्रेण गायत्र्यादिना पूतः तेन। तोयाञ्जलिना जलाञ्जलिना आर्घ्य अथवा अर्घ्य रूपेण। तोययुक्तोऽञ्जलिः तेन (मध्यमपदलोपी) दिवसकरम्—दिनकर्तारम् सूर्यम् दिवसस्य करःतम्। अभिप्रणम्य अभिवाद्य। देवगृहं शिवालयम् अगमत अगच्छत तदुक्तं

ब्रह्मपुराणे यावन्नदीयते चार्घ्यं भास्कराय महात्मने तावन्न पूजयेत् विष्णुं शंकरं वा महेश्वरीम्। उपरचितपशुपतिपूजनश्च कृतशिवार्चनः। उपरचितं पशुपतेः पूजनं येन सः। वरं प्राणपरित्यागः छेदनं शिरसोऽपि वा नानभ्यर्च्य भुञ्जीत भगवन्तं त्रिलोचनम् इति भविष्य पुराणवचनात् शिवपूजायाः नित्यकर्मता अस्ति। देव गृहात् शिवालयात् निष्क्रम्य बहिरागत्य निर्वर्तिताग्निकार्यः विहिताग्निहोत्रः। निर्वर्तितं अग्निकार्यं येन सः। यावन्नैव अग्निहोत्रं कुर्यातादीतिश्रुते—अग्निहोत्रमिति नित्यकर्म। विलेपन भूमौ सुगन्धित द्रव्य लेप स्थाने। विलेपनस्य भूमौ यत्र स्थाने च चन्दनादि गंधद्रव्यं घाटितमिति भावः। झङ्कारिभिः झङ्मिति शब्दं कुर्वद्भिः। झङ्+क—वर्णात्कारः इतिकारप्रत्ययः उच्चैस्तरां वाचपटकारः इति निर्देशात् क्वचित् वर्णसमुदाया द्भिभि भवति। ततो मत्वर्थीमे इन् अन्यथा झम+कृ+ताच्छिल्ये। अलिकदम्बकैः भ्रमर समूहैः अलिनां कदम्बकास्तैः। अनुबध्यमान परिमलेन—अनुस्रियमाण विमर्दगन्धेनअनुबध्यमानः परिमलो यस्यतेन। मृगमदकर्पूर कुङ्कुमवाससुरभिणा —कस्तूरी घनसार किञ्जल्कगन्ध भ्राणातर्पणेन मृगमदश्च कर्पूरश्च कुङ्कुमी च तेषां वासेन सुरभी तेन चन्दनेन परिपङ्केन अनुलिप्तसर्वाङ्गः उपदिग्धसकलदेहः। अनुलिप्तानि सर्वाङ्गाणि यस्य सः। विरचितामोदिमालती कुसुमशेखरः विहित सुरभिमालतीपुष्पशिरोभूषणः विरचितः आमोदिभिः मालतीकुसुमैः शेखरोयेनसः। कृताम्बर परिवर्तः सम्पादितपूर्वधृतवसन परिवर्तनः। कृतः अम्बरस्य परिवर्तो येन सः। पूजायत्र परित्यागः कृतः इतिभावः। रत्नकर्णपूर्णमात्राभरणः—मणिमय कुण्डलमात्र भूषणः रत्नखचित यत् कर्णपूरं तन्मात्रमाभरणं यस्य सः। समुचितभोजनैः योग्यैकसहभोजनकैः। समुचितं भोजनं येषां तैः भूपतिभिः भूमिपालैः सह अभिमतरसा-

स्यादजातप्रीतिः अभिलषित मधुरादिरसालास्वादसमुत्पन्नानुराग. अभिमतानां रसानां आस्वादेन जाता प्रीतिर्यस्य सः। अवनिपः भूपतिः अवनिं पातीति सः अवनि+पा+क। आहारं भोजनं निवर्तयामास सम्पादयामास। आ+हृ+घञ्।

14 And (now) having in this manner finished his bath or performed his ablutions in due order, (he *i e*, the king) proceeded or went to the temple (lit the 'house of a deity), having put on a pair of white and (well) washed (upper and lower) garments which were as light or fine as the slough of a snake and with his body being (absolutely) clean (or stainless) on account of his bath (lit 'being washed with water), looking like a portion of the (clear) autumnal sky (after the rains are over), as it were, having put on a turban on his head (lit 'having donned the head covering) which was made of a fresh and tender leaf like (*i e*, very fine or delicate) piece of silk cloth—that was pure like a patch of very white cloud, and (as such) looking like the Himalaya Mountain (lit the 'snow mountain') having had *its head or peak* covered up with the (gentle) stream of the celestial river (*i e*, the heavenly Ganges), as it were, having performed the (religious or sacred) ceremony of offering libations of water to the manes (*i e*, his departed ancestors or forefathers), and having made his obeisance or bow to the Sun god (lit. the 'causer or producer of the day) with a handful or palmful of water sanctified with the (recitation of the) Vedic *Mantras* or sacred syllables. After he

had performed the worship of the God Shiva (lit the 'Lord of the Beast', *i. e*, the Bull, which is his vehicle or conveyance), and come out of the temple,—finished or performed the ceremony of offering oblations to the Fire [lit. 'the fire business',—referring to the offering to *all deities* (वैश्व देव) made by presenting oblations to Fire before meals],—had in the chamber of (sweet smelling) ointment, had his whole body besmeared with sandalwood paste, which was perfumed or scented with the fragrance or sweet odour of musk, camphor and saffron, and the perfume or fragrance of which was being closely pursued or sought after by the humming swarms of black bees,—had his head adorned or decorated with a chaplet of very fragrant jasmine flowers,—had got his garments changed, and had a jewelled ear-ring alone on as his ornament (*i e* retaining or continuing to put on the jewelled ear ring alone as his sole ornament or decoration for the time being),—the king, who was well pleased with (lit. 'had his pleasure caused by') the enjoyment or relish of the (various) tastes which were after his liking (lit the 'desired tastes', *i. e.* those which were quite agreeable to his palate), finished his meal (*i e*, took it) with or in the company of princes (lit 'kings', who were fit (in rank or social position etc,) to take their food with him or who were usually in the habit of dining with him (lit 'whose dining was proper' with him)

१५–परिपीतधूपधूमवर्तिरुपसृत्य च गृहीतताम्बूलस्तस्मात्प्रमृष्टमणिकुट्टिमात्प्रदेशादुत्थाय नातिदूरवर्तिन्या ससंभ्रमप्रधावितया प्रतीहार्या प्रसारितबाहुमवलम्ब्यानवरतवेत्रलताग्रहणप्रसङ्गातिजरठकिसलयानुकारिकरतलंकरेणाभ्यन्तरसंचारसमुचितेन परिजनेनानुगम्यमानो धवलांशुकजवनिकापरिगतपर्यन्ततया स्फटिकमणिमयभित्तिबद्धमिवोपलक्ष्यमाणमतिसुरभिणा मृगनाभिपरिगतेनामोदिना चन्दनवारिणा सिक्तशिशिरमणिभूमिमविरलविप्रकीर्णेन विमलमणिकुट्टिमगगनतलतारागणेनेव कुसुमोपहारेण निरन्तरनिचितमुत्कीर्णशालभञ्जिकानिवहेन संनिहितगृहदेवतेनेव गन्धसलिलक्षालितेन कलधौतमयेन स्तम्भसंचयेन विराजमानमतिबहलागुरुधूपपरिमलमखिलविगलितजलनिवहधवलजलधरशकलानुकारिणा कुसुमामोदवासितप्रच्छदपटेन पट्टोपधानाध्यासितशिरोधाम्ना मणिमयप्रतिपादुकाप्रतिष्ठितपादेन पार्श्वस्थरत्नपादपीठेन तुहिनगिरिशिलातलसदृशशयनेन सनाथीकृतवेदिकं भुक्त्वास्थानमण्डपमयासीत् । तत्र च शयनतलनिपण्णः क्षितितलोपविष्टया शनैः शनैरुत्सङ्गनिहितासिलतया खड्गवाहिन्या नवनलिनदलकोमलेन करसंपुटेन संवाह्यमानचरणस्तत्कालोचितदर्शनैरवनिपतिभिरमात्यैर्मित्रैश्च सह तास्ताः कथाः कुर्वन्मुहूर्तमिवासांचक्रे । ततो नातिदूरवर्तिनीमन्तःपुराद्वैशम्पायनमादायागच्छेति समुपजातवृत्तान्त-

प्रश्नकुतूहलो राजा प्रतीहारीमादिदेश । सा क्षितितलनिहित-
जानुकरतला यथाज्ञापयति देव इति शिरसि कृत्वाज्ञां
यथादिष्टमकरोत् ।

१५—उपस्पृश्य आचम्य । आस्थान मण्डपं अयासीत् इति
क्रिययान्वयः । परिपीतधूपधूमवर्त्तिः परिपीताधूपधूमवर्तियेण
गृहीत धूम्रसंयुक्त ताम्रकूटादि विहित वर्त्तिकः गृहीत ताम्बूलः
धृतमुखाभ्यन्तर ताम्बूलीदलः तस्मात् पूर्वोक्तात् प्रमृष्टमणि-
कुट्टिमात् प्रदेशात् जल परिपूत मणिमय आबद्ध भूमिस्थलात् ।
उत्थाय उत्क्रम्य नातिदूरवर्तिन्या समीपस्थितया नातिदूर वर्तितुं
शीलमस्याः तया ससम्भ्रमप्रधावितया शीघ्रगतिकया । प्रती-
हार्या सन्देशहारिण्या । ससम्भ्रमंयथास्यात् तथा प्रधाविता
तया । प्रसारितं विस्तारितं अनवरत वेत्रलता ग्रहणप्रसङ्गात्
अतिजरठकिसलयानुकारिकरतलम् निरन्तरवेत्र समीप धारणात्
नितान्तपरिणत पल्लव सदृशकठिन पाणितलम् वेत्रलतायाः ग्रहणं
तस्यप्रसङ्गः तस्मात् अतिजरठः यः किसलयः तदनुकारि करतलं
यस्यतम् बाहुं भुजम् करेणबाहुना अवलम्ब्य धृत्वा । अभ्यन्तर-
सञ्चारसमुचितेन वासमध्यगमनागमनयोग्येन अभ्यन्तरे यः
सञ्चारः तस्मिन् समुचितः तेन । परिजनेन परिचारकलोकेन ।
अनुगम्यमानः अनुसृत्यमाणः । धवलांशुक जवनिका परिगत
पर्यन्ततया शुभ्रवसन जालिका परिवेष्टितप्रान्तदेशतया धवलांशुकैः
निर्मिताः जवनिकाः ताभिः परिगता पर्यन्ता यस्य तस्यभावः
तया । स्फटिक मणि निर्मित भित्तिदेशमिव । स्फटिकमणि-
मयीयाभित्तिः तयावद्धस्तम् । उपलक्ष्यमाणं दृश्यमाणं अनि-
सुरभिणाअतिशय प्राणातर्पणेन मृगनाभि परिमलेन कस्तूरी-
गन्धेन आमोदिना परमसुगन्धितेन चन्दनवारिणा पाटीर
मिश्रितसलिलेन सिक्तशिशिर मणिभूमिम् धौतशीतलमणि-

मयाधःप्रदेशम्। सिक्ता अतएव शिशिरामणिभूमिः यस्मिन् शीष्म्। अविरल विप्रकीर्णेन सान्द्र निक्षिप्तेन अविरलं विप्रकीर्णम् तेन विमलमणिकुट्टिमगगनतल तारागणेन इव स्वच्छ मणिमय बद्धभूमि प्रदेशाकाशतलनक्षत्र समूहेन विमलं मणिकुट्टिमं गगनतलमिव तस्य तारागणास्तेन कुसुमोपहारेण पुष्प समूहेन कुसुमानां उपहारस्तेन। निरन्तर निचित सततं व्याप्तम् निरन्तरं निचितः तम्। उत्कीर्णशालभञ्जिकानिवहेन उत्तोदित उत्त लिका समूहेन। उत्कीर्णः शालभञ्जिकानां निवहो यस्मिन् तेन अतएव सन्निहित गृहदेवतेनआसन्न गृह देवेन। देवएव देवता स्वार्थे तलप्रत्ययः। सन्निहितागृहदेवता यस्मिन् तेन इव गन्धसलिलक्षालितेन सुगन्धिजलधौतेन। गन्धयुक्त सलिलैः क्षालितः तेन। कलधौत मयेन सुवर्णनिर्मितेन। स्तम्भसञ्चयेन-स्तम्भसमूहेन विराजमानम् शोभितम् अतिबहलागुरुधूपपरिमलम् नितान्त प्रचुरा गुरुधूप सौरभम्। अतिबहलः अगुरुधूपयोः परिमलोयस्मिन् तम्। अखिलविगलितजलनिवहधवलजलधरशकलानुकारिणा समस्तनिस्सृतवारिसमूह श्वेतमेघखण्डानुयायिना अखिलं विगलितः जलनिवहोयस्मात् स अतएवधवलः यो जलधरः तस्यशकलं अनुकर्तुं म् शीलमस्य तेन-कुसुमामोदवासितप्रच्छदपटेन पुष्पसौरभसुरभीयकृतप्रसारणवसनेन। कुसुमानामामोदेन वासितः प्रच्छद पटःयस्यतेन पट्टोपधानाध्यासित शिरोभागा पट्टवसनो पाश्रितमस्तकस्थापनप्रदेशेन। पट्टस्योपधानं तेनाध्यासितम् शिरोभागयस्य तेन। मणिमय प्रतिपादुकाप्रतिष्ठितपादेन मणिनिर्मिताधारपीठस्थितपादेन। मणिमयीषु प्रतिपादुकासु प्रतिष्ठिताः पादाःयस्यतेन। पर्यङ्कस्य चत्वारः पादा चतुर्मणिनिर्मितेषु उच्च स्थलेषु इएकारन तेषु स्थिता आसन् इतिभाव.। पार्श्वस्थरत्नपादपीठेन समीपस्थमणिमय पादधारणालयस्थेन। पार्श्वस्थं रत्नपादपीठं यस्यतेन।

तुहिनगिरिशिलातलसदृशशयनेन हिमालयशिलातलश्वेतम्‌ तुल्यतल्पेन तुहिनगिरेः शिलातलेन सदृशं तेन। शयनेन तं[illegible] सनाथीकृतवेदिकम्‌ सहित परिष्कृत भूमिकम्‌। सनाथीकृता वेदिक यस्य तम्‌ आस्थानमण्डपम्‌ सभागृहम्‌ आस्थानं मण्डपः तः आस्थानस्य मण्डपः तम्‌ आसमन्तात्‌ तिष्ठन्ति अस्मिन्‌ इति आस्थानम्—अधिकरणे ल्युट्‌ अयासीत्‌ अगच्छत्‌। तत्र च शय नतले तस्यां शय्यायाम्‌ निषण्ण उपविष्टः नि+सद्‌+कर्तरि क्त गत्यर्थाकर्मकेत्यादि सूत्रेण। क्षितितलोपविष्टया भूतलस्थितया—क्षितितले उपविष्टा तया। उत्सङ्गनिहितासिलतया—क्रोडस्थापित सरलकृपाणया उत्सङ्गे निहितासिलतातया—खड्गवाहिन्या—खड्गं वोढुं शीलमस्या तया। असिधारिण्या—रसिकया धनि तया नवनलिनदलकोमलेन—नूतनकमलपलाशमृदुलेननवं यत नलिनदलं तद्वत्‌ कोमलस्तेन—करसम्पुटेन पाणियुगलेन शनैः शनैः मन्दंमन्दम्—संवाह्यमान चरणः आमृष्यमाणपदयुगलः संवाह्यमानौचरणौ यस्यसः। सम्‌+वह्‌ कर्मणि शानच्‌। तत्कालोचित दर्शनैः तदायोग्यनृपसाक्षात्‌ कारैः तत्काले उचितंदर्शनं येषां तैः। अवनिपतिभिः भूपैः अमात्यैः मन्त्रिभिः मित्रैश्च सुहृद्भिश्च। सहसाकं तास्ताः प्राग्बोधिताः विविधा कथाः वार्त्ताः कुर्वन्‌ विदधत्‌। मुहूर्तमिव कतिपयं कालम्‌। आसाञ्चक्रे तस्थौ। आस्‌+कर्तरि+लिट्‌। ततः तदनन्तरम्‌। समुपजाततद्वृतान्त प्रश्नकुतूहलो उद्भूत शुकवृत्त प्रच्छालोलुपः। समुपजातं तद्वृत्तान्तप्रश्नेकुतूहलं यस्य सः। राजा—शूद्रकः। अन्तःपुरात अवरोधात्‌। वैशम्पायनम्‌ तन्नामकशुकम्‌। आदाय गृहीत्वा। आगच्छ। इति इत्थं। नातिदूरवर्तिनीम्‌ समीप स्थायिनीम्‌। प्रतीहारीम्‌ सन्देश हारिणीम्—आदिदेश आज्ञापयामास। सा प्रतिहारी। क्षितितलनिहित जानु करतला—भूमितलस्थ पितोरुपाणितला। क्षितितले निहिते जानुनी करतले च यया सा। नृपः भवान

यथा येनप्रकारेण आज्ञापयति आदिशति देव. स्वामी इति एय आज्ञाम् आज्ञप्तिम् शिरसि—मस्तके । कृत्वा—धारयित्वा । यथादिष्टम् आज्ञानुसारम् । आदिष्टमनतिक्रम्यपर्यन्ते इति यथादिष्टम् यथार्थे असादृश्ये अव्ययीभाव स । अकरोत् अवर्द्धीत ।

15 Having smoked (or taken in the smoke of) the aromatic vapour of some fragrant drugs (or sticks of ointment), and sipped a little water with a view to rinse his mouth,—having taken or chewed betel leaves, and risen or got up from that place after its jewelled pavement had been washed or made clean (by the removal from it of the leaf on which the food was taken and besmearing it with cow dung etc), having rested or reclined (i e, supported) his hand on or against the palm* of hand which seemed to imitate or resemble a tender leaf grown very old (or rendered rather hard) on account of the constant practice of holding or handling a cane stick and which was extended by the portress or female door keeper who was present or standing not very far (from him), and who ran up to him with great hurry,—and being followed by (a retinue of) attendants who were fit to move about (freely) in the inner apartments*, he, after having taken

* NOTE —The reading प्रसारित पाट् in this context, is neither proper nor strictly correct grammatically, as some very reasonable commentators have rightly pointed out. The compound अनवरतवेत्रलता करतलकरेण, as qualifying परिजनेन, also does not give us any suitable

his (mid day) meal or food, proceeded or went (i e, returned) to the hall of audience, which, on account of its ends or borders being (fully) provided with (lit surrounded by) curtains of white silk, appeared as if it had (or was bounded on all sides by) walls made of crystal jewels, as it were,—the jewelled pavement or floor, made of precious stones of—which was cool having been sprinkled over with very fragrant sandal wood water, the sweet odour or perfume of which (water) was blended (lit surrounded on all sides) with (that of) musk,—which was thickly strewn with heaps of flowers profusely (lit 'not sparsely) scattered about, (and looked) as if (it were so strewn) with clusters of stars on the surface of the sky (in the shape)

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or elegant meaning either, when our attention is drawn to the word प्रतिजरठकिसलय, which might be more appropriately applicable to the प्रतिहारी than to the परिजन The readings in both cases as translated above, without the word बाहु and with the compound reading as अनवरत . . करतलं, as the object of अवलम्ब्य, are therefore to be preferred by all means But if however, the ungrammatical and the inelegant readings (प्रसारितबाहु and अनवरत करतलस्पर्धया) be retained, the translation would run thus 'Having rested his hand on the *arm extended by the portress* etc. and being followed by his *attendants (or retinue) who had hands the palms of which* seemed to imitate or resemble etc '

of the pure jewelled pavement, as it were,—which was looking splendid or gorgeous (i e, shining forth) on account of (its being provided with) a large number (lit collection or multitude) of pillars, which were made of gold, and were sprinkled over (lit washed) with fragrant water, and which had a multitude of dolls or puppets (i e, figures) carved on them, and (which as such) looked as if they had (so many) household gods (which are also made of gold and are bathed with fragrant water every day), fixed or laid up (lit placed near together) on them, as it were,—which was rendered fragrant with a very thick aromatic vapour or smoke of the (sweet smelling) aloe wood,—and the dais or raised platform of which (hall) was provided (or endowed) with a bed or couch, which was (broad and white) like a flat slab of stone of (or on) the *Himalaya* (or 'snow—) mountain, which (bed) resembled (or imitated as it were) a patch or piece of white cloud from which the (whole) mass or quantity of water had entirely flowed or trickled away (i e, oozed out drained off or dropped away), which had its coverlet or covering sheet perfumed or scented with the sweet fragrance of flowers, the head side of which (bed) was occupied by (i e, contained) a pillow made of fine silk cloth, the (four) feet of which had every one of them been made to rest on stands or pedestals made of jewels or precious stones, and near or at the side of which there stood a jewelled foot stool And (then) lying down there on the surface of the bed,

with his feet being gently shampooed with the hollows of her hands, which were soft like a leaf or petal of a fresh lotus, by the female sword bearer, who was seated close by on the floor or the surface of the earth, and had her sword placed or thrown into her lap, and conversing or talking about the various (lit 'those and those') matters (i e, subjects or topics) with princes or feudatory chiefs (lit kings or lords of the earth), ministers or counsellors and friends or comrades whose interview with him at that time was proper or usual, he reposed (lit. 'sat or remained'—in that state) for a very short while (lit. a moment or any short space of time) Thereafter the king, who had his curiosity aroused for asking a question relating to his account or story, ordered the portress, who was standing not very far (from him), thus 'Come after having taken (i e, go and fetch) Vaishampayana from the inner apartment' She, having bent down her knees, and placed the palms of her hands on the ground, and having bowed to (lit. having placed on her head) his command (i e, received it by bowing down her head to it), saying, 'Your majestey's command will be obeyed (or as your majesty commands)', did as she had been ordered to

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१६—अथ मुहूर्तादिव वैशम्पायनः प्रतीहार्या गृहीत-पञ्जरः कनकवेत्रलतावलम्बिना किंचिदवनतपूर्वकायेन

सितकञ्चुकावच्छन्नवपुषा जराधवलितमौलिना गद्गदस्वरेण मन्दमन्दसंचारिणा विहंगजातिमैत्र्या जरत्कलहंसेनेव कञ्चुकिनानुगम्यमानो राजान्तिकमाजगाम । क्षितितलनिहितकरतलस्तु कञ्चुकी राजानं व्यज्ञापयत् । देव देव्यो विज्ञापयन्ति । देवादेशादेष वैशम्पायनः स्नातः कृताहारश्च देवपादमूलं प्रतीहार्यानीतः । इत्यभिधाय गते च तस्मिन्राजा वैशम्पायनमपृच्छत् । कच्चिदभिमतमास्वादितमभ्यन्तरे भवता किंचिदशनजातमिति । स प्रत्युवाच । देव किं वा नास्वादितम् । आमत्तकोकिललोचनच्छविर्नीलपाटलः कषायमधुरः प्रकाममापीतो जम्बूफलरसः । हरिनखरभिन्नमत्तमातङ्गकुम्भमुक्तरक्तार्द्रमुक्ताफलत्विंषि खण्डितानि दाडिमबीजानि । नलिनीदलहरिन्ति द्राक्षाफलस्वादूनि च दलितानि स्वेच्छया प्राचीनामलकीफलानि । किं वा प्रलपितेन बहुना । सर्वमेव देवीभिः स्वयं करतलोपनीयमानममृतायते । इत्येवंवादिनो वचनमाक्षिप्य नरपतिरब्रवीत् । आस्तां तावत्सर्वमेवेदम् । अपनयतु नः कुतूहलम् । आवेदयतु भवानादितः प्रभृति कार्त्स्न्येनात्मनो जन्म कस्मिन्देशे । भवान्कथं जातः । केन वा नाम कृतम् । का माता । कस्ते पिता । कथं वेदानामागमः । कथं शास्त्राणां परिचयः कुतः कलाः समासादिताः । किं जन्मान्तरानुस्मरणमुत वरप्रदानम् । अथवा विहंगवेषधारी कश्चिच्छन्नं निवससि । क्व वा पूर्वमुषितम् । कियद्वा

वयः । कथं पञ्जरबन्धः । कथं चाण्डालहस्तगमनम् । इह वा कथमागमनमिति । वैशम्पायनस्तु स्वयमुपजातकुतूहलेन सबहुमानमवनिपतिना पृष्टो मुहूर्तमिव ध्यात्वा सादरमब्रवीत् । देव महतीयं कथा । यदि कौतुकमाकर्ण्यताम् ।

१६—अथ प्रतिहार्या—सन्देशहारिण्या गृहीत पञ्जर. धृत शालाकागारः गृहीतः पञ्जरो यस्य सः वैशम्पायनः शुक कनकवेत्रलतावलम्बिना—सुवर्णखचितवेतसयष्टिधारिणा कनकखचितां वेत्रलतां अवलम्बितुं शीलमस्य तेन। किञ्चिदवनतपूर्वकायेन वार्धक्य वशादीपन्नम्रअग्रशरीरभागेन। किञ्चिदवनतः पूर्वकायो यस्य तेन। पूर्वकायस्य स पूर्वं कायः पूर्वापराधरोत्तर मित्यादि सूत्रेण एकदेशी तत्पुरुषः । सितकञ्चुकावच्छन्नवपुषा धवलकूर्पसिकावृतशरीरेण—सित कञ्चु केनावच्छन्नं वपुर्यस्य तेन । जराधवलितमौलिना—वार्धक्य श्वेतीभूतकेश पाशेन। जरया धवलितः मौलिर्यस्य तेन। गद्गदस्वरेण अस्पष्टकण्ठस्वेण—गद्गदः स्वरो यस्य तेन मन्दमन्दसञ्चारिणा शनैः शनैर्गामिना—मन्दं मन्दं सञ्चरितुं शीलमस्यतेन। (वृद्धपुरुषः कलहंसेन तुल्य इति तद्धर्मं वशात्) कञ्चुकिना अन्त पुरचारिणा तदुक्तं भारते अन्तः पुरचरःसोऽति वृद्धो गुणगुणान्वितः सर्वकार्यार्थ कुशलः कञ्चुकी त्यभिधीयते। विहङ्गजातिप्रीत्या पक्षिजाति प्रणयेन-विहायसागच्छतीतिविहङ्गःतस्य जातौ प्रीति. तया-विहायस्+गम्+खच् डितवत्। जरत्कलहंसेमेव वृद्धकादम्बकेन इव जरत् चासौ कलहंसः तेन। जीर्यतेरत्रिन्। अनुगम्यमानः अनुवृज्यमानः। वैशम्पायन शुकः। मुहूर्तादिषदीषत् कालानन्तरमेव राजान्तिकं नृपसमीपम्—आजगाम प्राप्तवान्। क्षिति तल निहित करतलस्तु भूमितलस्थापितपाणितलस्तु कञ्चुकी-अन्तःपुरचारी राजानम् शूद्रकम् व्यज्ञापयत् बोधितवान्। देव नृप। देव्यः महिष्यः

विज्ञापयन्ति बोधयन्ति । देवादेशात् भवदाज्ञया । देवस्यादेशस्तस्मात् एषः अयम् । वैशम्पायनः शुकः । स्नातः सिक्तः । कृताहारः भुक्तः कृतभोजनोवा कृत आहारः येन सः प्रतीहार्या सन्देशहारिण्या । देवपादमूलं-नृपचरणसमीपम् । आनीतः प्रापितः । इति एवम् अभिधाय उक्त्वा अभिपूर्वस्यधा धातोर्भाषणार्थः । तस्मिन् गते च कञ्चुकिनिपाते प्रस्थिते च वा । राजा नृपः । वैशम्पायनम् शुकम् अपृच्छत् प्रष्टवान् । भवतात्वया । अभ्यन्तरे अन्तःपुरे । किञ्चित् किमपि । अशनजातम् आहार्य वस्तु समूहः । अभिमतम् यथेष्टम् । आस्वादितम्-भुक्तम् । इति कश्चित्(?)प्रश्ने । सः-शुकशावकः । प्रत्युवाच-उत्तरं दत्तवान् । देवनृप । किम् किंचित् । न-नो । आस्वादितम्-भुक्तम् । इति न किन्तु सर्वमेव भुक्तम् । आमत्तकोकिललोचनच्छविः मदपानमत्त पिकनयनद्युतिः । आमत्तस्य कोकिलस्य लोचनच्छविरिवच्छविर्यस्य सः । नीलपाटलः- श्यामश्वेतरक्तः । नीलश्चासौ पाटलः सः । वर्णोवर्णेनेतिकर्मधारयः अन्यथा द्वयोरपिविशेषण वाचकयोः विशेषणसमासोनस्यात् । कषायमधुरःकषायरसमिष्टरसः । कषायश्चासौ मधुरः सः । मधुरस्य विशेष्यत्व विशेष्यत्वविवक्षणात् कर्मधारयः । जम्बूफलरसः जम्बूफलजन्यनिर्यासः । प्रकामं-पर्य्याप्तम् । आपीतःपीतः । हरिनखरभिन्नमत्तमातंगकुम्भमुक्तरक्ताद्र्मुक्ताफलत्विषि—सिंहपुनर्भविदारितद्वीपगजमस्तकस्थमांसपिण्डफलक्यहिर्गतरुधिरक्लिन्नमौक्तिक प्रभावन्ति हरेः नखरैः भिन्नाः येमत्तमातंगाः तेषां कुम्भेभ्य मुक्तानि रक्तेन आर्द्राणि च मुक्ताफलानि तेषां त्विडिः वत्विड् येषां तानि । दाडिमबीजानि-दाडिमफलकारणकणाः खण्डितानिचंचुपुटेन खण्डयित्वा भक्षितानि । नलिनीदलहरिन्ति-पद्मलिनीपत्रहरितवर्णानि । नलिन्याः दलवत् हरिन्ति तानि । द्राक्षाफलस्याद्रूनि द्राक्षावत् सुरसानि । प्राचीनामलकीफलानि-

प्राच्यद्वीरयात्री प्रसवान् । प्राचीनानि आमलक्याः फलानि तानि । स्वेच्छया-यथेष्टम् । दलितानि श्रामर्द्य भक्षितानि । किंवा किं प्रयोजनम् । बहुना-अधिकेन । प्रलपितेन-वृथाकथनेन । देवीभिः राज्ञीभिः । स्वयम्-आत्मना । करतलेन-पाणिकमलेन । उपनीयमानम्-दीयमानम् । सर्वमेव-निखिलमेव वस्तु जातम् । अमृतायते-पीयूषवदाचरति । कर्त्तुःक्यङ् सलोपश्चेति आचारार्थे क्यङ् । पीयूषममृतं सुधेत्यमरः । एवं वादिनः पूर्वोक्तभाषिणः । शुकस्य । वचनम्-वचः । आक्षिप्य असमाप्तमेव निवार्य्य नृपतिः-शूद्रकः । अब्रवीत्-उक्तवान् इदम्-एतत्त्वदुक्तम् । सर्वमेव-सकलमपि । आस्ताम्-तिष्ठतु तावत् । सर्वथा-साकल्येन । नः अस्माकम् । कुतूहलम् श्रवणलोलुपत्वम् । अपनयतु निवारयतु । कुतू चर्ममयभाण्डं हलति अनेन तत् कुतूहलम् । रम्यं-वस्तु समालोक्य लोलुपत्वं कुतूहलम् इतिदर्पकारः । भवान् त्वम् । आदितः प्रभृति-जन्मनः आरभ्य । कार्त्स्न्येन साकल्येन । आत्मनः स्वस्य । वृत्तम् । आवेदयतु कथयतु । अत्र साकल्येनेत्येव पाठः साधुः कार्त्स्न्येनेति पाठेतु परुष वर्णत्वात् दुःश्रवत्त्वदोषः सकलकविनिषिद्धः प्रसज्येत । कस्मिन्-कतमेदेशे जन्म-उत्पत्तिः भवान्-त्वम् कथम्-केन प्रकारेण जातः-उद्भूतः केन च कतमेन च । नाम-वैशम्पायनेत्यात्मकन्नामधेयम् । कृतम् । विहितम् । का-कतमा । माताजननी । कः । किन्नामा । पिता जनकः । कथम् वेदानाम्-श्रुतीनाम् । आगमः-प्राप्तिः । कथम् । शास्त्राणाम्-आगमानां । परिचय.—विशेषज्ञानम् । कुतः-कस्मात् । कला.-चतुःषष्ठिप्रकाराः नृत्यगीतादयः गुणाः । समासादिताः-प्राप्ताः । सम्+आ+सद्+णिच्+क. । किं-कथम् । जन्मान्तरानुस्मरणम्-पूर्वजन्मवृत्तस्मृतिः । अन्यज् जन्म जन्मान्तरम् तद्वृत्तस्यानुस्मरणम् तत् (मध्यमपद लोपिसमासः) । (नच राज्ञः शुकेनसहाधुनावधि आलापाभावेन कथं

नृपेण विज्ञातं यत् शुकः जन्मान्तरवृत्तं स्मरति इति वाच्यम्। शुकस्य स्नानभाजनसमये परिचारिकाणां वा देवीनां द्वारा नृपशूद्रकस्य तदवगमात्)। उत अथवा। वरप्रदानम्-अभिलषितसमर्पणम्। कस्यचित् सिद्धस्य। अथवा। विहंगवेषधारी-खगाकारधारणशाली। विहंगस्य वेषं धर्तुं शीलमस्य सः। विहायसोविह इति वार्त्तिकेन-विहायस्+गम्+डः विहादेशः च। कश्चित् कतमः। महात्मा। छन्नं अन्तर्हितरूपेण। निवससि आस्ते। क-कुत्र वा। पूर्वम्-प्राक्। उषितम् अवस्थितम्। वस्+क्तः वसतिक्षुधोरिट् इति इट्। कियत्-वा किम्परिमाणं च। वयः-आयुः। कथम्। पञ्जरबन्धः-शलाकामय पक्षिबन्धनबन्धनम्। पंजरे बंधः सः। सिद्धशुष्कपक्वबंधैश्चेति तत्पुरुषः। बंध्+घञ् बन्धः। कथम्। चाण्डालहस्तगमनम्। श्वपाककरगतिः। चाण्डालस्य हस्ते गमनम् तत्। षष्ठीतत्पुरुषगर्भितः सप्तमी तत्पुरुषः सप्तमीशौण्डैरितियोग विभागात्। चण्ड कोपे इति धातोर्भावेघञ् चण्डनं चण्डः। चण्डेनालतीति चण्डालः। क्रोधभूषण इत्यर्थः। अथवा चण्डमासमंतात् लाति गृह्णातीति चंडालः चंडाल एव चाण्डालः स्वार्थेऽण् प्रज्ञादिभ्यश्चेति। इह वा-अत्र च। कथम्। आगमनम् प्राप्तिः। इति। वैशम्पायनस्तु-शुकशिशुरपि । उपजातकुतूहलेन-उत्पन्नवृत्तश्रवणलोलुपत्वेन। अवनिपतिना-शूद्रकेण। सबहुमानम्-सादरम्। बहु-अधिकंमानम् तेन सहितम् तत्। क्रियाविशेषणम्। तेन सहेतितुल्ययोगे इति बहुव्रीहिः समानस्य सादेश-वोपसर्जनस्ये त्यनेन-सूत्रेण। स्वयम्-आत्मना। पृष्टः-जिज्ञासितः। मुहूर्त्तमिव-ईषत्कालमिव। ध्यात्वा-स्मृत्वा। सादरम् अधिकमानपूर्वकम्। अब्रवीत्-अवोचत्। देव नृप। इयम्-एषा। कथा-वार्त्ता। महती-बृहती। अस्ति-वर्तते। यदि-चेत्। कौतुकम्-श्रवणोत्कटोत्कण्ठा। आकर्ण्यताम्-श्रूयताम्।

16. Thereafter in a very short while (lit only in a moment's time, as it were), Vaishampayana, having his cage held by the portress or the female door keeper, and being followed by the Chamberlain, who was resting or supporting himself on a cane stick mounted with gold (or on a golden staff), the front portion of whose body was slightly bent (in consequence of his advanced age), whose body was covered or clad with a white close fitting jacket (कञ्चुक is a garment or dress fitting close to the upper part of the body, a jacket etc), whose head had been rendered grey or white with old age, whose voice was faltering (i e, who had an indistinct or stammering utterance due to advanced age), and who walked very slowly, and who (as such or in that state, namely, with a white jacket and grey hair) looked like an old swan, following him on account of his (natural) love or affection for the *bird class* (to which *as a swan* he would himself belong), as it were,—came near to or into the presence of the king The Chamberlain, then, having placed the palms of his hands on the ground or the 'surface of the earth, made a representation or request in a respectful manner to the king (thus or in these words) "My Lord! Their majesties the queens inform (you thus) 'In obedience to the command of your majesty, this Vaishampayana, having been bathed (or given a bath), and having taken his food, has been brought near (lit at the root of) your majestys' feet by the portress'." On his having gone away (or moved to a side) after

having said so, the king enquired of Vaishampayana (saying) 'I hope or trust that you have taken (i e, eaten or tasted) something to your liking out of all the varieties (lit multitude or collection) of food in the inner apartment He said in reply, 'My Lord! What (indeed is there that) I have not tasted? I have had to my heart's content or satisfaction (i e, drunk pro fusely of) the juice of the *Jambu* or Jamun fruits (i e the rose apple or *Eugenia Jambolana*), having the lustre or bright appearance of the eyes of an intoxicated or inebriated cuckoo, looking purple or reddish blue (in colour), and being astringent and sweet (in taste), I have had broken to pieces (with my bill or beak, i e, I have eaten after breaking them to pieces) the seeds of pomegranate, having the lustre or external appearance of (i e, looking like) pearls, wet or smeared with blood and dropped down or fallen (being disengaged) from the temples or frontal globes on the upper part of the forehead of an elephant in rut, on their being torn asunder with the nails or claws of a lion, I have had broken or shattered to pieces (with my beak, i e, chewed or eaten after breaking them) the old *Amalaka* or myrobalan fruits, just as I wanted (i e, in accordance with my free will or sweet choice),—(those fruits which were green like the leaves of the lotus plant and tasted (sweet) like (i e, had the taste of) grapes in short or to be brief (lit. 'Or what is the use of talking much'),—everything that was being presented or given (to me) by their majesties the Queens with

their own hands tasted (sweet) like nectar,' Thereupon, having interrupted or cut short the speech or words of him (i e, the parrot) who had been speaking in that strain, the king said 'Let all this, however, remain alone for the time being, (first of all, be so good as to) remove or satisfy our curiosity You please let us know or tell us in full detail from the very beginning (as to all this, namely),—In what country were you born (lit tell us 'your birth in what country)? How were you born? By whom were you christened or named? Who (was your) mother? Who (was) your father? How did you (happen to) learn or acquire the (knowledge of the) Vedas? How came you to be acquainted with the *Shastras* or the various religious or scientific works? Whence did you obtain the (knowledge of the various) arts? Is it the recollection of (any of) your past or previous lives (i e, your former existences or births, that is, is all this knowledge of yours due to the persisting memory of your former lives) or (is it due to) the gift (to you) of a boon (by some supernatural being)? Or are you somebody (i e, some great soul or personage) living concealed or secretly in the disguise of a bird? Where again did you live or remain formerly or before? Or what (lit how much) is your age? How came you to be confined into a cage? How did you happen to fall into the hands of a Chandala? Or how did you happen to arrive or come here (lit 'Or how your arrival here)' Vaishampayana, however or on his part,

being (thus) questioned with great regard or honour by the king, who had himself or personally had a curiosity aroused in him respectfully said after having for a short while only revolved or thought over in his mind 'My Lord! The (lit 'this) tale is a long one, if (however, you have) a curiosity, (then) be pleased to listen —

१७—अस्ति पूर्वापरजलनिधिवेलावनलग्ना मध्यदेशा-
लंकारभूता मेखलेव भुवो वनकरिकुलमदजलसेकसंवर्धितैर-
तिविकचधवलकुसुमनिकरमत्युच्चतया तारागणमिव शिखर-
देशलग्नमुद्वहद्भिः पादपैरुपशोभिता, मदकलकुररकुलदश्यमान-
मरिचपल्लवा, करिकलभकरमृदिततमालकिसलयामोदिनी,
मधुमदोपरक्तकेरलीकपोलकोमलच्छविना सञ्चरद्वनदेवताचर-
णालक्तकरसरञ्जितेनेव पल्लवप्रचयेन संछादिता, शुककुल-
दलिततदाडिमीफलद्रवार्द्रीकृततलैरतिचपलकपिकम्पितकक्कोल-
च्युतपल्लवफलशबलैरनवरतनिपतितकुसुमरेणुपांसुलैः पथिक-
जनरचितलवङ्गपल्लवस्रस्तरैरतिकठोरनालिकेरकेतकीकरीरकेसर-
परिगतप्रान्तैस्ताम्बूलीलतावनद्धपूगखण्डमण्डितैर्वनलक्ष्मीवास-
भवनैरिव विराजिता, एलालतामण्डपैरुन्मदमातङ्गकपोलस्थलगलि-
तमदसलिलसिक्तेन निरन्तरमेलालतावनेन मदगन्धिनान्ध-
कारिता, नखमुखलग्नेभकुम्भमुक्ताफलैर्लुब्धैः शबरसेनापति-
भिरभिहन्यमानकरिघटा, प्रेताधिपनगरीव सदासंनिहित-

मृत्युभीषणा महिषाधिष्ठिता च समरोद्यतपताकिनीव बाणास-नारोपितशिलीमुखा विमुक्तसिंहनादा च कात्यायनीव प्रच-लितखड्गभीषणा रक्तचन्दनालंकृता च कर्णीसुतकथेव संनि-हितविपुलाचला शशोपगता च कल्पान्तप्रदोषसंध्येव प्रनृत्त-नीलकण्ठा पल्लवारुणा चामृतमथनवेलेव श्रीद्रुमोपशोभिता वारुणीपरिगता च प्रावृडिव घनश्यामलानेकशतह्रदालंकृता च चन्द्रमूर्तिरिव सततमृक्षसार्थानुगता हरिणाध्यासिता च राज्यस्थितिरिव चमरमृगवालव्यजनोपशोभिता समदगज-घटापरिपालिता च गिरितनयेव स्थाणुसंगता मृगपतिसेविता च जानकीव प्रसूतकुशलवा निशाचरपरिगृहीता च कामिनीव चन्दनमृगमदपरिमलवाहिनी रुचिरागुरुतिलकभूषिता च सोत्कण्ठेव विविधपल्लवानिलवीजिता समदना च बालग्रीवेव व्याघ्रनखपङ्क्तिमण्डिता गण्डकाभरणा च पानभूमिरिव प्रकटितमधुकोशकशता प्रकीर्णविविधकुसुमा च क्वचित्प्रलयवे-लेव महावराहदंष्ट्रासमुत्खातधरणिमण्डला क्वचिद्दशमुखनगरीव चटुलवानरवृन्दभज्यमानतुङ्गशालाकुला क्वचिदचिरनिर्वृत्त-विवाहभूमिरिव हरितकुशसमित्कुसुमशमीपलाशशोभिता क्वचि-दुद्धृत्तमृगपतिनादभीतेव कण्टकिता क्वचिन्मत्तेव कोकिलकुल-प्रलापिनी क्वचिदुन्मत्तेव वायुवेगकृततालशब्दा क्वचिद्विधवेवो-न्मुक्ततालपत्त्रा क्वचित्समरभूमिरिव शरशतनिचिता क्वचिदमर-पतितनुरिव नेत्रसहस्रसंकुला क्वचिन्नारायणमूर्तिरिव तमाल-

नीला क्वचित्पार्थरथपताकेव वानराक्रान्ता क्वचिद्यमनिपतिद्वारभूमिरिव वेत्रलताशतदुष्प्रवेशा क्वचिद्विराटनगरीव कीचकशतावृता क्वचिदम्बरश्रीरिव व्याधानुगम्यमानतरलतारकमृगा क्वचिद्गृहीतव्रतेव दर्भचीरजटावल्कलधारिण्यपरिमितबहुलपत्रसंचयापि सप्तपर्णभूषिता क्रूरसत्त्वापि मुनिजनसेविता पुष्पवत्यपि पवित्रा विन्ध्याटवी नाम।

विन्ध्याटवीवर्णनम्—

१०—अस्तीतिक्रियया विन्ध्याटवीनामेति दूर वर्त्तिना कर्त्तृपदेन सम्बन्धः। अतः आरभ्य प्रथमान्तानि विन्ध्याटवी विशेषणानि सन्ति। पूर्वापरजलनिधिवेलावनलग्ना-प्राक्पश्चिम दिग्वर्त्तिसागरतीरारण्य संयुक्ता। पूर्वापरौयौ जलनिधी तयोः वेलयो• यत्वनतम् लग्ना सा। जलानिनिधीयन्तेऽस्मिन् स जल निधि। करणाधिकरणयो रिति अधिकरणे किः प्रत्ययः। मध्य-देशालंकारभूता। हिमवद्विन्ध्ययोर्मध्यं यत् प्राग्विनशनादपि। प्रत्यगेव प्रयागाच्च मध्यदेश• प्रकीर्त्तितः इतिमनुः। कुरुक्षेत्रमध्यवर्त्तिस्थलालंकृतिः। मध्यदेशस्यालंकारभूता सा। भुवः भूमे•। मेखलेव कांचीदामेव। वनकरिकुलमदजलसेकसम्वर्धितः वरगय गजम्भूढ दानवारि सेचन सम्वृद्धैः। वनकरि कुलस्य मदजल-सेकेन संवर्धितास्ते। पादपैरित्यर्थः। अतिविकचधवलकुसुम निकरम् अतिशयप्रफुल्लितश्वेत पुष्प पुञ्जम्। अतिविकचानां धवलानां कुसुमानां निकरस्तम्। अभ्युद्वमता प्रकटीभवता। शिखरदेशालग्नम् स्योर्ध्वभागदेशसम्पद्धम्। शिखरदेशे लग्नस्तम्। तारागणमिव नक्षत्रपुञ्जमिव। उद्वहद्भि-धारयद्भिः।

पादपैः-वृक्षैः । पादैः पिबन्ति तैः । पाद्+पा+कः । उपशोभिताः—मण्डिता । मदकलकुररकुल दश्यमानमरीचिपल्लवा मदमत्तोत्क्रोशखगसमूह चंचूपुटास्वाद्यमानमरीचिवृक्षपत्रा । मदकलैः कुररकुलैः दश्यमानाः मरिचपल्लवाः यस्यां सा । करिकलभकरमृदिततमाल किसलयामोदिनी-हस्तिशावकशुण्डामर्दिततापिच्छवृक्षसौरभवती । करिकलभानां करैः मृदितैः-तमालकिसलयैः आमोदिनी सा अथवा किसलया नामामोदोऽस्ति अस्याः सा । मत्वर्थीय इनिः ततोङीप् । कलभपदस्य हस्तिशावकरूपार्थत्वात् करिपदोपादानन्निरर्थकम् इति तु न वाच्यम् । विशिष्टवाचकानां पदानां विशेषणपदसमवधाने विशेष्य मात्रपरत्वम् इतिन्यायात् कलभपदस्य शावकमात्रार्थत्वम् । विशेषणवाचकस्य करिपदस्य सान्निध्यात् । यथा स कीचकैर्मारुतपूर्णरन्ध्रैः कूजद्भिरापादित वंशकृत्यम् । इति रघुवंशेऽपि कीचकपदस्य वंशमात्रार्थकतानतु ध्वनिमद्वंशवाचकत्वम् । मारुतपूर्णरंध्ररूपस्य विशेषणस्य सामीप्यात् । मधुमदोपरक्तकेरलीकपोलकोमलच्छविना-मद्यपानमत्तपल्लोहित केरल देशीयरमणी गण्डदेशमृदुलद्युतिना । मधुमदेनोपरक्ताः ये केरलीनां कपोलाः तेषां कोमलच्छविरिवच्छविर्यस्य तेन। संचरद्वनदेवताचरणालक्तकरसरञ्जितेनेव भूमदरण्यदेवीपादस्थितलाक्षाद्रवरक्ती कृतेनेव । संचरन्तीनां वनदेवतानां चरणालक्तकरसैः रंजितः तेन । पल्लवप्रचयेन-किसलयसमूहेन । संछादिता आवृता । शुककुलदलितदाडिमीफलद्रवार्द्रीकृत तलैः-कीरसमूहखण्डितदाडिम रसक्लिन्न निम्नभूमिभागैः । शुककुलेन दलितानां दाडिमी फलानां द्रवैः आर्द्रीकृतानि तलानि येषां तैः । अतिचपलकपिकम्पितकक्कोलच्युत पल्लवफलशबलः नितान्तचञ्चलवानरगण संचालितकक्कोलारण्यवृक्ष विशेष पतितपत्र प्रसयचित्रवर्णैः अतिचपलैः कपिभिः कम्पिताः येकक्कोलाः तेभ्यः

च्युतानि फलशकलानि येषु तैः। अनवरत निपतितकुसुमरेणुपां सुलैः-निरन्तरावशीर्ण पुष्पपरागसधूलिकैः अनवरतं निपतितानां कुसुमानां रेणुभिः पांसुलाः तैः। पांसु+मत्वर्थीयः लच्। पथिक जनरचित लवंगपल्लवसंस्तरैः=पान्थसमूह निर्मित लवंगपत्रा-सनैः। पद्भ्यां लूयते-पल्लवाः। पाद+लू+अप्। पथिक जनैः रचिताः लवंगपल्लवानां संस्तराः येषु तैः। अति कठोर नारिकेल केतकीकरीरबकुलपरिगतप्रान्तैः-नितान्तकठिनश्रीफलकेतकी पत्र-विहीनसकण्टक बकुलवृक्षविशेषपरिवेष्टितपर्य्यन्तदेशैः। अतिकठोरैः नारिकेल केतकी करीरबकुलैः परिगताः प्रान्ता येषु तैः। ताम्बूलीलतावनद्धपूगखण्डमण्डितैः। नागवल्ली परिवेष्टितक्रमुकतरुसमूहभूषितैः। ताम्बूलीलताभिः अवनद्धं पूगखण्डं तेन मण्डिताः तैः। वनलक्ष्मीवासभवनैरिव-काननश्री निवास गृहैरिव। वनलक्ष्म्याः वासभवनानि तैः लक्ष्मेर्मुट्चेति लक्ष्+ईः मध्येमुट्। लतामण्डपैः निकुंजैः विराजिता शोभिता। उन्मदमातङ्गकपोलस्थलगलितसलिलसिक्तेनेव-उन्मत्तगज गण्ड-देशविशीर्णमदजलक्षालितेनेव। उन्मदानां मातङ्गानां कपोल-स्थलेभ्यः गलितानि यानि सलिलानि तैः सिक्तं तेन। अतएव मदगन्धिना दानसौरभवता। मदस्य गंध इव गंधोयस्य तेन। उपमानाच्चेति गंधस्येकारः। एलालतावनेन-एलावल्लीकाननेन। निरन्तरम्-सान्द्रम्। अंधकारिता-परिवृता-वा कृतांधकारा। नख-मुखलग्नेभकुम्भमुक्ताफललुब्धैः-करजाग्रभागस्थितहस्ति कपोल मौक्तिकलोलुपैः। नखमुखेषु लग्नानि इभकुम्भानां मुक्ता फलानि तेषु लुब्धाः तैः। शबरसेनापतिभिः-व्याधबलाध्यक्षैः। शबराणां सेनानां पतयः तैः। अभिहन्यमानकेशरिशता-व्यापा-द्यमानसिंहसमूहा अभिहन्यमानं केशरिशतं यस्यां सा। प्रेताधिप नगरीव-संयमिनीनामकयमपुरीव। प्रेतानामधिपः तस्य नगरी सा। सदासन्निहितमृत्युभीषणा—निरन्तरावस्थित

हिंसकजन्तुभयानका । अथवा सततस्थितसर्पभीतिदा—नगरी पक्षे तु निरन्तरावस्थितयमभयावहा-सदासन्निहिताः ये मृत्यवः वा ये मृत्युः तैर्वा तेन भीषणा सा। लक्षणया मृत्युपदेन मृत्युदाजन्तवः पक्षे मृत्युदो यमः ग्राह्यः। महिषाधिष्ठिता च वन्यसैरिभसहिता—नगरीपक्षे यमवाहनमहिषसमाश्रिता। समरोद्यतपताकिनीव—युद्धप्रवृत्तसेनेव—समरायोद्यता या पताकिनी सा। बाणासनसमारोपितशिलीमुखा—पीतशालतरुसमाधिष्ठित भ्रमरा। सेनापक्षे—शरासन स्थितबाणा । बाणासनेषु आरोपिता शिलीमुखा यस्यां वा यया सा । विमुक्तसिंहनादा च प्रचरित केसरि गर्जिता । पक्षेत्यक्तमृगेन्द्रध्वनिः । विमुक्ताः सिंहनादाः यस्यां पक्षे सिंहवत्नादाः यस्यां सा । कात्यायनीव-दुर्गेव प्रचलित खड्गभीषणा—संचलितगंडकभीतिदा । दुर्गापक्षेतु—चंचलीभूत कृपाण भयानका । रक्तचन्दनालंकृता च रक्तचन्दनतरुमण्डिता । पक्षे रक्तचन्दनानुलेपन शोभिता । रक्तचन्दनैः वा रक्तचन्दनेनालंकृता सा । कर्णी सुतकथेव—चौर्य्य-शास्त्र संचालक क्षत्रियविशेषवार्त्तेव कर्णीसुतस्य कथा सा। सन्निहितविपुलाचला—आसन्नविशालपर्वता—पक्षे समीपवर्त्तिविपुलाचलाख्यमित्रयुक्ता । सन्निहिताः विपुलाचलाः यस्याः सा पक्षे सन्निहितौ विपुलाचलौ यस्याः सा। शशोपगता च क्षुद्रमृग विशेषव्याप्ता। कथापक्षे शशनामसचिव विशिष्टा । शशेरुपगता सा पक्षेतु—शशेनोपगता सा । तदुक्तम् बृहत्कथायाम् कर्णीसुतः करटकः स्तेयशास्त्रप्रवर्त्तकः ख्यातौ तस्य सखायौ द्वौ विपुलाचल संज्ञकौ शशोमंत्रिवरस्तस्य ॥ इति ॥ कादम्बरी कथा बृहत्कथात् उद्धृत्य निर्मिता इति तदीये कोनपष्ठिनरहस्थितेन पूर्वोक्तपद्येनाव गम्यते । कल्पान्त प्रदोषसंध्येव—प्रलयकाल रजमुखवेलेव—कल्पान्ते प्रदोषस्य संध्या सा प्रनृत्यन्नीलकण्ठा नटन्मयूरा पक्षे नटन्महादेवा। प्रनृत्यन्तः नीलकंठाः पक्षे प्रनृत्यन् नीलकंठा

यस्यां सा। पल्लवारुणा च पत्ररक्तवर्णा। पल्लवैः पक्षे पल्लव-वदरुणा सा। अमृतमथनवेलेव—पीयूषनिमित्तक्षीरसागर-मंथन समय इव। अमृताय मथनं तस्यवेला सा। श्रीद्रुमोप-शोभिता—विल्ववृक्षमण्डिता। पक्षे—कल्पतरुभूषिता। श्रीद्रुमैः पक्षे श्रीद्रुमेण च शोभिता सा। वारुणीम् पश्चिमाशाम्। वरुणो देवताऽस्याः सा वारुणी-वरुण+अण् वारुणः सास्यदेवतेतिसू-त्रेण ततोङीप् वारुणी। परिगता—प्राप्ता। पक्षे वारुणीं सुराम् प्राप्ता। तस्या अपिमथ्यमान समुद्राज्जातत्वात्। प्रावृडिव—वर्षावेलेव। प्रकर्षेण वर्षन्ति मेघाः यस्यां सा प्रावृट् प्र+वृष्+क्विप्। अन्येषामपिदृश्यते इतिपूर्वपदस्य दीर्घः। घनश्यामला वृक्षादि सान्द्रश्यामवर्णा। घना चासौ श्यामला सा। ऋतुपक्षे मेघकृष्णवर्णा—घनैः श्यामला सा। अनेकशतहृदालंकृता च शतसंख्याकगर्त्तविभूषिता। पक्षे विविध विद्युन्मण्डिता। अनेकैः शतहृदैरलंकृता सा। पक्षे अनेकाभिःशतह्रदाभिः अलंकृता सा। चन्द्रमूर्तिरिव—हिमांशुतनुरिव—हिमांशुश्चन्द्रमाश्चंद्र इत्य-मरः। सततमृक्षसार्थानुगता—निरन्तरं भल्लुक समूह व्याप्ता। पक्षे नक्षत्रपुञ्जपरिवेष्टिता। ऋक्षाणां सार्थेनानुगता सा। नक्षत्रमृ क्षभंतारा तारकाप्युडु वास्त्रियामित्यमरः। हरिणाध्यासिता—मृगसमाश्रिता—पक्षे कृष्णमृगचिन्ह सहिता। हरिणैरध्यासिता सा पक्षे हरिणेनाध्यासिता सा। राज्यस्थितिरिव—राजकर्म-मर्य्यादेव। राज्ञः कर्मराज्यम् राजन्+ष्यञ् गुणवचन ब्राह्म-णादिभ्यः कर्मणि इति॥ चमरमृगवालव्यजनोपशोभिता—चमरजाति हरिणलोमतालवृन्तालंकृता। पक्षे चमरहरिण केश-तालवृन्तमण्डिता। चमराः मृगवालाः च व्यजनानि च तैः शोभिता सा वा चमरमृगाणां वाला व्यजनानि च तैः शोभिता। राज्यस्थितिपक्षे चमरमृगाणां वाला एव व्यजनानि तैः शोभिता सा। समदगजघटापरिपालिता च—मत्तकरिकुलरक्षिता

उभयत्रापि समदाभिः गजघटाभिः परिपालिता सा। गिरितनयेव—पार्वतीव। गिरेः हिमालयस्य तनया सा। स्थाणुसंगता—शाखाकिसलयादि रहित विहीन वा तरुसहिता। पक्षे शिवसंगतियुता। स्थाणुभिः पक्षे स्थाणुना संगता सा। स्थाणुरुद्र उमापतिः इत्यमरः। मृगपति सेविता च सिंहसहिता पक्षे वाहनीभूत मृगेन्द्र समाश्रिता। मृगपतिभिः पक्षे मृगपतिना सेविता सा। जानकीव—सीतेव। जनकस्यापत्यं स्त्री सा जनक+इञ् जानकि ततोङीप् इतो मनुष्य जातेरिति सूत्रेण। प्रसूनकुशलवा—उत्पादित दर्भांकुरा पक्षे गर्भमुक्त कुशलवाख्यसुता। प्रसूताः कुशानां लवाः यया सा पक्षेतुप्रसूतौ कुशलवौ यया सा। निशाचरपरिगृहीता च—पेचकादिरात्रिञ्चरप्राणिव्याप्ता। पक्षे रावणचोरिता। निशाचरैः पक्षे निशाचरेण परिगृहीता सा। कामिनीव—कामयमानश्रृं गारनायिकेव। चन्दनमृगमदपरिमलवाहिनी—पाटीरतरुकस्तूरीमृगसौगन्धधारिणी। पक्षे मलयजलेप मृगनाभिलेप गंधवती। चन्दनानि च मृगमदश्च तेषां परिमलं वोढुं शीलमस्याः सा। रुचिरागुरुतिलकभूषिता च—मनोहरागुरुनामक तिलकसंज्ञकतरुमण्डिता। पक्षे हृदयप्रियागुरुधूपसौरभललाटस्थसिन्दूरादि चित्रकशोभिता। रुचिरैः अगुरुतिलकैः पक्षे रुचिराभ्यामगुरुतिलकाभ्यां भूषिता सा। सोत्कण्ठेव—नायकसमागमोत्सुक नायिकेव। विविधपल्लवानिलवीजिता—अनेककिसलयवायुस्पृष्टा। पक्षे बहुप्रकारसरोजादि पत्र मरुता कामं शमयितुं सखीभिः स्पर्शिता। विविधानां पल्लवानाम् निलैः वीजिता सा। समदना च—मदनवृक्षसहिता। पक्षे मन्मथवती। मदनैः मदनेन च सहिता सा। मदनोमन्मथोमारः इत्यमरः। बालग्रहेव—बालकगलप्रदेशइव। व्याघ्रनखपङ्क्तिमंडिता—गमनकालिकवृकरजन्विह्वश्रेणिभूषिता। पक्षे दैवोत्पात विनाशाय वास्तविक वृकरकरुह श्रेणिशोभिता। व्या-

प्राणां नत्रपंक्तिभिः मण्डिता सा। गण्डकाभरणा च—द्वीपिभूषणा पक्षे यंत्रविशेषभूषिता। गण्डकाः च गण्डकः आमरणं यस्याः सा। पानभूमिरिव—मद्यपानभूरिव। पाननिमित्तं भूमिः सा। प्रकटितमधुकोपशता—आविष्कृतक्षौद्रस्थानसमूहा। प्रकाशित मद्यपात्रसमूहा। प्रकटितंमधुकोपशतं यस्यां सा मधूनां कोषास्तेषांशतं पक्षे मधु च कोपशतं च तत्। प्रकीर्ण विविधकुसुमा च-प्रक्षिप्त नानाप्रकारपुष्पा। प्रकीर्णानिविविधानि कुसुमानि यस्यां सा। क्वचित्—कस्मिंश्चिद्देशे। प्रलयवेलेव—युगान्तकाल इव। प्रलयस्य वेला सा। महा वराहदंष्ट्रासमुत्खातधरणिमण्डला—प्रौढ़सूकरदन्तविदारितसकलभूचक्रवाला पक्षेतु नारायणतृतीयावतार जम्भोद्धृतनिखिलभूमिभागा। प्रलयकाले हरिर्वराहमूर्त्तिमाश्रित्यजलनिमग्नां भूमिमुद्धृतवानिति पौराणिकी कथा। क्वचित् कुत्रचित्। दशमुखनगरीव—लङ्केव। चटुलवानरवृन्दभज्यमानतुङ्गशालाकुला—चपलमर्कटसमूह भोट्यमानोन्नत शालवृत्तसंकीर्णा। पक्षे—चञ्चलशाखामृगपुञ्जच्छिद्यमानोच्चतरहर्म्यव्याप्ता। चटुलानां वानराणां वृन्देन भज्यमानाः या तुङ्गशालाः ताभिराकुला सा। पक्षे—चटुलैर्वानरवृन्दैः भज्यमानाः तुंगाः शालाः तैराकुला सा। रामरावणयुद्धे वानरसमूहेन लंकागृहपुंजः भग्न आसीत् इति रामायण कथा॥ क्वचित्। अचिरनिर्वृत्तविवाहभूमिरिव—सद्यः सम्पन्नपरिणयभूरिव। अचिरं निर्वृत्तो विवाहो यस्यां सा वासीभूमिः सा। हरितकुशसमित्कुसुमशमीपलाशशोभिता—हरिद्वर्णदर्भयज्ञदारुपुष्पवह्नितरुकिंशुकतरुविभूषिता, पक्षे हरिद्वर्णबर्हिः यज्ञकाष्ठ प्रसूनपावक किंशुकवृक्षकाष्ठमण्डिता। क्वचित्। उन्मत्तमृगपतिनादभीतेव मदोत्कटसिंहगर्जनभीपिता। रमणीव—कामिनीव। उन्मत्तस्य मृगपतेर्नादात् भीता सा। कण्टकिता—सञ्जातविविधवृक्षकण्टका, पक्षे रोमाञ्चिता।

क्वचित् । मत्तेव-मधुपानमादितानारीव कोकिलकुलकलप्रला-पिनी—पिकपुञ्जमधुरध्वनिमती पक्षे परभृतनिकराव्यक्तभा-षिणी । क्वचित् । उन्मत्तेव—उन्मादरोगग्रस्तस्त्रीव । वायुवेग-कृततालशब्दा—वातजवविहिततालवृत्तध्वनिः । पक्षे वायुरु-परोगमहत्त्वसम्पादितकरतलध्वनिः । वायुवेगेन कृताः तालवृ-न्ताणां शब्दाः च तालशब्दा यस्यां च यया सा । क्वचित् । विध-वेव—मृतभर्तृकेव । उन्मुक्ततालपत्रा—प्रबलवायुत्यक्ततालवृन्त-दला । पक्षे वैधव्य परित्यक्तताटंकाभूषणा उन्मुक्ताः । तालपत्राः यस्यां च यया सा । क्वचित् समरभूमिरिव—युद्धस्थलीव । शर-शतनिचिता—मुंजसमूहव्याप्ता पक्षे बाणनिकरसमाकुला । शराणां शतं तेन निचिता सा । क्वचित् । अमरपतितनुरिव—इन्द्रमूर्त्तिरिव । स्त्रियां मूर्त्ति स्तनुस्तनूः इत्यमरः । अमराणां पतिस्तस्य तनुः सा । नेत्रसहस्रसंकुला पक्षे लोचनदशशत-व्याप्ता । विंध्याटवीपक्षे—नेत्रतरुमूलदशशतपरिवृता । नेत्रं मंथगुणेवस्त्रभेदे मूलेद्रुमस्य च इति मेदिनी । नेत्राणां सहस्रं तेन संकुला सा । क्वचित् । नारायणमूर्त्तिरिव—हरितनुरिव । आपोनारा इति प्रोक्तं अतः नारा जलानि क्षीरसागरः अयनं स्थितिर्यस्य सः नारायणः । नराणां समूहः नारम् अयनं यस्य सः । पूर्वपदात्संज्ञायामग इतिसूत्रेण नस्यणत्वम् । तमा-लनीला—तापिच्छतरुश्यामला पक्षे तापिच्छपुष्पवन्नीलवर्णा । तमालैर्वा तमालवन्नीला सा । तमालस्य पुष्पं तमालम् । अवयवेचेति अत्र पुष्पमूलेषुवहुलमिति तस्य लुक् । क्वचित् । पार्थ रथपताकेव—अर्जुनस्यन्दनवैजयन्तीव । पार्थस्य रथस्य पताका सा । वानराक्रान्ता—कपिसमधिष्ठिता । पक्षे हनुमदा-श्रिता । वानरैर्वावानरेण आक्रान्ता सा । क्वचित् । अवनिपति-द्वारभूमिरिव—भूमिपालप्रवेशमार्गभूरिव । वेत्रलताशतदुष्प्र-वेशा अनेकवेतसवल्लिदुर्गमा । पक्षे द्वारपालहस्तस्थवेतसयष्टि

समूहदु सञ्चरा। वेत्रलतानां शतं तेन दुष्प्रवेशा सा। क्वचित्। विराटनगरीव—मत्स्यराजराजधानीव। कीचकशतावृता अनिलोद्धतस्वनद्वंशसमूहव्याप्ता। पक्षे विराट शतसंख्यकश्यालक निचिता। कीचकानां शत तेनावृता सा। कीचका वेणवस्तेस्यु ये स्वनन्त्यनिलाद्धता इत्यमर। „कीचकाः विराटश्यालका इति च। क्वचित्। अम्बरश्रीरिव—आकाशशोभेव। व्याधानुगम्यमानतरलतारकमृगा—किरातानुव्रज्यमानभयचपलनेत्र कनीनिकहरिणा। व्याधरूपि शिवानुयाय मानचञ्चलमृगशिरोनक्षत्रा। व्याधैर्वा व्याधेन अनुगम्यमानास्तरलतारका मृगा या अनुगम्यमानं तरलंतारकमृगयस्यां सा। प्राक् ब्रह्मा सुन्दरी सध्या नामिकां स्वकन्यांद्दृष्ट्वाकामपीडितस्तामन्वगच्छत् सा तु हरिणीरूप माश्रित्य धाविताशरणं शिव जगामब्रह्मापिमृगोभूत्वा तामनु पला यतेस्म। शिवस्तदालोक्यविधातु शिरश्छेत्तुं स्वकार्मुकेणशरचिक्षेप तदा विधिः सलज्जो भीतश्च मृगशिरोनक्षत्रे प्रविष्टवान् शिवशरोऽपि मृगशिरोनक्षत्रात् उत्तरस्मिन् आर्द्रानामके नक्षत्रे स्थित इति शिवपुराणकथा। क्वचित्। गृहीतव्रतेव व्रतधारिणीव। दर्भचीरजटावल्कलधारिणी—कुशतृणविशेषमूलवल्कधारणशीला पक्षे वर्हि जीर्ण वस्त्रखण्डसंपत केशवल्क वस्त्र परिधाना। दर्भान् चीरान् जटा वल्कलं च धारयितुं शीलमस्या सा। मूले लग्नकचे जटेत्यमरः। अपरिमित बहुलपत्रसञ्चयापि संख्यातीत विविध दलसमूहापि। सप्तपर्णभूषिता। सागरसंख्यदलालंकृता इति विरोध। सप्तपर्णसंज्ञकवृक्षग्रहणेन तत्समाधानम्। सप्त च ते पर्णा वा सप्त पर्णा येषां तै भूंषिता सा। मृगरसया—कठोरस्वभावप्राणिमती अपि। मुनिजनसेविता ऋषिगणाधिष्ठिता। इति विरोध। हिंस्रकजन्तु युतापितपस्विवृन्दविशिष्टा। मृगं सत्यं यस्या या मृगाणि सत्यानियस्यां सा। पुष्पवत्यपिपवित्रा—रजस्वलापि परिपूता इति विरोध।

कुसुमसहितापि परिपूता इतिपरिहारः । पुष्प वा पुष्पाणि संन्ति यस्यां सा । स्त्रीरज कुसुमं च इति द्वावेवार्थौ पुष्पपदवाच्यौ ।

17 There is a forest (lit 'a place to roam in') named Vindhya, lying adjacent (lit touching or attached) to the forests on the shores of the Eastern and the Western oceans (i e, the Bay of Bengal on the East, and the Arabian Sea on the West), which acting or being like an ornament to the Central country (i e Cental India, which is also regarded as the central part of the Earth, is defined by Manu as comprising the land lying between the Himalayas on the north, the Vindhya mountains on the south, Vinashana i e, the disappearance of the river Saraswati in the sands of Rajputana on the west, and Prayaga on the east), is like a zone or girdle (on the waist or central part) of the Earth, as it were which (Vindhya forest) is adorned or decorated with (i e, looks beautiful or splen did and gorgeous on account of) trees, nourished or reared up (i e, brought to full or complete growth) by watering with the ichor of the herds of wild elephants and bearing clusters of fully blown or expand ed white flowers attaching to the tops thereof, and looking, on account of their very great or immense height (to be bearing on their top regions) the clusters of stars as it were—in which (Vindhya forest) the tender shoots or leaves of pepper trees were being nibbled or bitten off by flocks of ospreys crying (or giving out a sweet but indistinct note) through

intoxication,— which was made fragrant or redolent with the smell or odour of the tender betel leaves crushed with their trunks by the young ones of elephants, which was well covered over (or concealed) with a foliage (lit a 'multitude,' heap or 'collection') of tender leaves possessing the delicate lustre or the tenderly beautiful appearence of the cheeks of *ladies from the country of the Keralas* (the modern Malabar) being slightly reddened with intoxication caused by (drinking) wine or liquor, and appearing as if it (i e, the foliage) had been dyed (red) with the Alaktaka or lac dye on (or applied to) the feet of the sylvan deities wandering about (over there), which (forest) was made to appear or look splendid or gorgeous (i e, to present a bright appearance) on account of the (presence in it of) shady bowers of creepers, the floors (or ground surfaces) of which (bowers) were rendered wet or moistened with the flow of (the juice of) pomegranate seeds or fruits broken or shattered (with their beaks, i e, eaten by being broken to pieces) by flocks of parrots, which (bowers) presented a variegated appearance on account of the leaves and fruits fallen from the '*Kakkola*' trees ('name of a plant bearing a berry, the inner part of which is a waxy and aromatic substance') shaken by the very nimble or agile (it might also mean 'fickle-minded') monkeys which (bowers) were rendered very dusty with the pollen of flowers falling down incessantly or constantly, in which there were beds of clove leaves or foliage pre-

pared or made by travellers, the ends or borders (*i e*, the fringes) of which (bowers) were surrounded (that is, which had a hedge formed round them) by fully grown (lit 'very hard') cocoanut, *Ketaki* (the name of a flower, the tree Pandanus Odoratissimus), *Karira* (a thorny plant, described as growing in deserts and fed upon by camels, Capparisaphylla) and *Kesara* (name of a plant) trees, which were adorned with a number of the Areca or betel nut trees, begirt or covered with betel creepers, and which were like the abodes (*i e*, the residential or dwelling houses) of the *Sylvan Beauty* (*i e*, the presiding deity or goddss of the forest, appearing in her picturesque form of splendid scenery), as it were, which (Vindhya forest) was rendered or made to appear thickly (lit 'in a manner so as to leave no intervening space') dark (on account of being covered over) with a forest of cardamom creepers, having (*i e*, emitting or giving out) an odour or fragrance like that of ichor, and (as such) appearing as though it had been watered with ichor, flowing from the region of the temples of elephants in rut, as it were, in which (forest) hundreds of lions were being killed by mountaineer chiefs (lit, 'generals, army chiefs or leaders of the wild hunting tribes') greedy of (securing) pearls from the frontal globes of the temples of elephants, clinging or remaining attached to the points or ends of the nails or claws (of those lions), which (Vindhya forest), possessing as it did a terrible aspect on account of (the numerous

Vipula and *Achala* (the two friends of the *son of Karni*, the founder of the art of thieving), and also with (that of) *Shasha* (his minister), which, with the peacocks dancing about in it, and looking red with (or on account of the presence in it of) the fresh tender leaves, was like the evening tide or twilight on the day of *Universal Destruction*, as it were, with the god Shiva (lit the 'blue necked' god, *i e*, Rudra, who is entrusted with, and is represented as cheerfully carrying on the duties or work of destruction of the universe) dancing about in it, and looking red or purple like a fresh leaf, which, looking beautiful or being decorated with the *Vilva* trees (the sacred fig tree, *Ficus Religiosa*), and filled or spread over on all sides with Vāruni or a species of Durva or Durba grass (or Varuna trees), was like the time of the churning of nectar (out of the ocean), or like the shore (of the sea) at the time of the churning out of nectar, as it were, being adorned with *Sri* or *Lakshmi* (the goddess of wealth), and the (*Parijata* or *celestial*) tree, and also possessed of *Varuni* (a particular kind of spirit or spirituous liquor,—all the three of which were among the *fourteen jewels* thus churned out), which being very thickly dark (or looking dark on account of being thickly strewn or grown over with the '*Ashwattha*' or holy fig trees in it), and adorned with many or several hundreds of lakes in it, was like the rainy season, as it were which is dark with (or on account of) clouds and is adorned with many or innumerable

flashes of lightning, which, being constantly or always frequented or visited (lit 'followed') by troops or herds of (wild) bears, and inhabited by antelopes or deer, was like the form or image (i e, the visible shape) of the moon, as it were, being constantly pursued (in her course) by the constellations or clusters of stars, and marked or occupied with the (spot of the) deer in it (lit 'having the deer,—that is, the mark of it,—seated or settled down upon it'), which, being (abundantly) provided (lit adorned or decorated) with the fan(like) hair (on the tails) of the *chamar* deer (which is a particular kind or variety thereof,—i e, having these deer freely roaming about in it, and stirring up a sort of breeze with the hair on their tails in their racy courses, as if with so many fans), and guarded or cherished by troops of elephants in rut (roaming about in it), was like the dignity or discipline (i e, the establishment of good order, the stability or firm position or the steadiness of settled rule) of a state or kingdom as it were, (when it appears beautiful) being adorned with fans made of the hair of *"Chamara'* deer, and protected by arrays of elephants in rut, which, being full of (lit 'mixed or joined together with) stems or bare trunks of trees, and frequented or resorted to by lions was like (*Parvati or Gauri*) the daughter of the (Himalaya) mountains as it were having been united with the god Shiva and served (as a vehicle or conveyance) by a lion, which having pieces or bits of *Kusa* grass

produced (*i e*, growing on) in it, and being resorted to (lit 'taken hold of') by *those walking or moving about by night* (*i e*, the night birds or animals, *e g* owls jackals, snakes etc, or thieves and spirits or ghosts), was like Janaki or Sita, as it were, who gave birth to *Kusa* and *Lava*, and was seized or carried off (lit 'taken possession of' or 'overpowered') by the demon (Ravana) which, bearing the fragrance of the sandalwood trees and the musk of the deer (roaming about in it), and looking beautiful or decorated with (*i e*, on account of the presence in it of) the fine Aguru and Tilaka trees (growing in it), was like a loving lady (*i e*, a gay or impassioned woman or beautiful damsel), as it were, carrying about the fragrance of the sandalwood and musk (ointments applied to her body), and being adorned with a charming or beauteous mark on her forehead made with (the fragrant) Aguru or aloe wood (ointment), which, being rustled or stirred up with the breezes made by the various (kinds of) leaves (of trees in it), and being full of (lit being with or provided with) the *Madan* trees was like a love sick lady or a lady eager to meet her lover, as it were who is being fanned with a breeze made by leaves of various (trees, with a view to lessen or alleviate her torment) and is full of love or strong passionate sentiments which, being surrounded or encompassed on all sides by rows (of impressions or marks) of the nails of tigers [or by rows or lines of '*Nakha*' (a species of plant) and

'*Vyaghra*' (a red variety of the castor-oil plant, called the *Raktairanda* or the *Karanja*=the tree *Pongamia Glabra* or *Galedupa Arborea*) trees], and being full of (lit having as its decoration or ornament) rhinoceroses (roaming about in it), was like the neck of a child as it were, being adorned or decorated with an ornament made of *tiger's nails*, and also with that called the *Gandaka* [Note This is done even now-a-days with a view to protect them from evil influences or ailments], which, having hundreds of bee hives visible in it, and being scattered over with flowers of various kinds, was like a tavern or liquor shop, as it were, having hundreds of drinking-vessels or cups of wine displayed in it, and being (similarly) strewn over with flowers of various kinds in it which, having portions of its earth or ground, dug up in it by big boars with their tusks in some places, was like the time of the universal destruction, as it were, when the globe of the Earth was lifted up (out of water) with his tusk by the great Boar incarnation of Vishnu which being full of or abounding in lofty Shala trees being broken down (*i. e*, impaired or felled) by flocks or multitudes of restless (*i e*, unsteady or fickleminded) monkeys in some places, was like (Lanka) the city of the 'ten mouthed' (demon, Rāvana), as it were, when it was agitated or flurried on account of its high halls or lofty edifices being demolished or destroyed by the troops of restless monkeys, which, being provided (by nature lit adorned or decorated) with green *Kusa*

or difficult to be entered into on account of hundreds of canes and creepers or cane-creepers (growing in it) in some places, was like the gate of a royal palace (lit. 'the entrance door or gateway of a king'), as it were, which is difficult of access on account of hundreds of cane-sticks (being carried in their hands, as the symbol of their authority, by door-keepers or guards on duty); which, being overspread or covered on all sides with (*i. e.*, being full of, or abounding in) hundreds of hollow bamboos (lit. 'bamboos which make a sound when wind is blowing') in some places, was like the city of (King) *Viraṭa*, as it were, thronging with hundreds of *Kichakas* (*i. e.*, Kichaka, the brother-in-law and commander-in-chief of king Virāta, together with his followers who were also called *Kichakas*, or *Upa-Kichakas*); which, with the presence in it of the deer having had their pupils made restless (or with the presence in it of the *spotted deer* being made restless) on account of being pursued or chased by hunters in some places, was like the Glory or the Glorious Splendour of the sky, as it were, being endowed with the constellation of *Mriga-shirsha* [lit. that having the (symbol of the) 'head of a deer'] having twinkling stars in its cluster, and being followed or pursued (in its heavenly course) by the star Sirius (which, according to some, is also called *Vyādha* in Sanskirt, and according to others, is nothing but the representation of Shiva, in the guise of a Vyādha or hunter in

allusion to an ancient myth Sirius is one of the brightest stars in the sky), which, being overgrown with (lit 'putting on') or possessed of *Kusa* grass or tufts or bunches of grass, strips or pieces of bark or rind (of trees,) fibrous roots, and barks, in some places, was like an ascetic woman or a woman having undertaken a vow (of panance), as it were, having Kusa grass (alone for a seat or bed), and putting on strips or pieces of ragged cloth, matted hair, and bark garments which though possessing a collection of immeasurable (lit 'unmeasured') and dense or thick mass of leaves or foliage, was yet adorned with seven leaves [alone, in the shape of '*Sapta Parna*' (or 'seven leafed') trees] which though possessed (like a woman) of a cruel heart, was yet frequented or resorted to by the ascetics (in as much as it had or was only full of ferocious or cruel beasts or animals) [The विरोधाभास or the apparent contradiction in this instance, consists in saying that one should be possessed of a cruel heart and be yet honoured or respected by the ascetics This is removed (or technically, the समाधान or परिहार of it is provided) by the other meaning of the expression क्रूरसत्त्वा which conveys the sense of 'having ferocious or cruel animals in it' because such a forest would naturally be resorted to by the ascetics who far from being afraid of them, have the higher tendency to tame down even such as these] and (lastly) which, though (like a woman in her menses or monthly course when she is regarded as being) *impure*, was yet pure, inasmuch as it was *full of flowers.*

grass, fuel or dried up wood for burning, flowers and *Shami* leaves (or *Shami* and *Palasha* trees) in some places, was like a place where a wedding or marriage ceremony had (only) recently been celebrated or solemnised, as it were, looking beautiful or adorned with green *Kusa* grass, fuel or twigs (for perparing a sacrificial fire), flowers and Shami leaves (or *Shami wood* and *Palasha* leaves, being scattered about here and there in it), which, being full of thorns (or thorny bushes of various kinds) in some places, was like a lady (or one) frightened or terrified with the roaring of the furious lions, as it were, and having (his or) her hair bristled up or standing on end (on that account) [The idea of the forest being thorny is, as though it were a living being, having his hair standing on end or bristled up, on account of being thrilled with terror with the roar of furious lions The forest had lions roaring in it and had thorny bushes too From this the poet fancies as if the forest itself had been terrified with the roar, and came to have its hair stand on end etc.], which, giving out as it did, the warblings or cooings of the flocks of cuckoos in some places, was like an intoxicated woman, as it were, prattling nonsense (*i. e*, talking irrationally or uttering wild exclamations,—raving) like a flock of cuckoos; which, having a rustling noise produced in it by the *Tâla* trees, owing to the force of winds in some places, was like a mad or delirious woman, as it were, making a noise by the clapping of her hands on account

of the influence of delirium which, with the leaves of the *Tala* trees having dropped or fallen down in some places, was like a widow, as it were, who has given up (or left off wearing) the ear ornament, known as '*Tala-pattra*' (described as being a hollow cylinder of gold—or a palm leaf used as a substitute,—with or without a ring attached, and thrust through the lobe of the ear as an ornament—Monier Williams), which, being full of hundreds of reeds in some places, was like a field of battle, as it were, being covered or heaped up (*i e*, piled, overspread or bristling up) with hundreds (or multitudes) of *arrows*, which, being crowded over with (*i e*, full of or abounding in) thousands of '*Nettra*' trees in some places was like the body of (Indra) the Lord of the gods, as it were, having a thousand eyes crowded together on it, which, looking blue, or presenting a darkish appearance, on account of the presence in it of (lit 'with') the *Tamala* trees in some places, was like the form or image of Narayana or Vishnu, as it were, which is dark or blue (in colour) like a Tamala tree, which, being full or taken possession of (lit 'attacked on all sides') by monkeys in some places, was like the flag or banner on the chariot of *Pàrtha* or *Arjuna*, as it were, which is emblazoned with the figure of (lit 'is occupied by', *i. e*, bears the emblem of) a monkey on it (alluding to the Monkey-Chief Hanumana, being represented as having taken his seat over the flag of Arjuna, and helping him on to victory in the great war), which, being inaccessible

१८—तस्यां च दण्डकारण्यान्तःपाति सकलभुवनतलख्यातमुत्पत्तिक्षेत्रमिव भगवतो धर्मस्य सुरपतिप्रार्थनापीतसकलसागरसलिलस्य मेरुमत्सराद्गगनतलप्रसारितविकटशिरःसहस्रेण दिवसकररथगमनपथमपनेतुमभ्युद्यतेनावगणितसकलसुरसमूहवचसा विन्ध्यगिरिणाप्यनुल्लङ्घिताज्ञस्य जठरानलजीर्णवातापिदानवस्य सुरासुरमुकुटमकरपत्त्रकोटीचुम्बितचरणरजसो दक्षिणाशामुखविशेषकस्य सुरलोकादेकहुंकारनिपातितनहुषप्रकटप्रभावस्य भगवतो महामुनेरगस्त्यस्य भार्यया लोपामुद्रया स्वयमुपरचितालवालकैः करपुटसलिलसेकसंवर्धितैः सुतनिर्विशेषैरुपशोभितं पादपैस्तत्पुत्रेण च गृहीतव्रतेनाषाढिना पवित्रभस्मविरचितत्रिपुण्ड्रकाभरणेन कुशचीवरवाससा मुञ्जमेखलाकलितमध्येन गृहीतहरितपर्णपुटेन प्रत्युटजमटता भिक्षां दृढदस्युनाम्ना पवित्रीकृतमतिप्रभूतेध्माहरणाच्च यस्येध्मवाह इति पिता द्वितीयं नाम चकार दिशि दिशि शुकहरितैश्च कदलीवनैः श्यामलीकृतपरिसरं सरिता च कलशयोनिपरिपीतसागरमार्गानुगतयेव वद्धवेणिकया गोदावर्या परिगतमाश्रमपदमासीत् ।

अगस्त्याश्रमवर्णनम्

१८—तस्यां—विन्ध्याटव्याम् अगस्त्यस्य आश्रमपदमासीत् इति दूरेणान्वयः। अतः परं प्रथमान्तानि आश्रमपदविशेषणानि। दण्डकारण्यान्तः पाति—दण्डकारण्यकाननमध्यवर्त्ति। दण्डकार-

रयस्यान्त पनितुंशीलमस्यतत्। दण्डकनामा सूर्यवंशीय नृप शुक्राचार्य्यस्य गुरोरजानाम्नी सुतां बलात् अगलितवान् तत् श्रुत्वागुरु नितान्तकुपित नृप शप्तवान् त्व मरिष्यसि त्वदीय-मिद राज्यं चाद्य प्रभृति सप्ताहमध्ये महारण्य भविष्यति अन राज्यं विंध्याचल शिखरदेशस्थितं दण्डकारण्यनामकम भवन् इतिरामायणकथा। सकलभुवनविख्यातम्—निखिललोक-प्रसिद्धम्। सकलेषु भुवनेषु विख्यातम् तत्। लोकस्तुभुवनेजनेइत्य-मर। भगवत —माहात्म्यवत। धर्मस्य पुण्यस्य। उत्पत्तिक्षेत्र-मिव—जन्मस्थानमिव। सर्वविधधर्मस्य तत्रसत्वात् इतिभाव। सुरपतिप्रार्थनापीत सकल सागरसलिलस्य—अन पर षष्ट् यन्तानि अगस्त्य विशेषणानि। सुरपते प्रार्थनयापीतानि सकल-सागराणां सलिलानि येन तस्य। पुरा कालेयनामका केचिद् दैत्या समुद्रजले दिवाप्रच्छन्ना रात्रावाविर्भवन्त भूमि स्वर्ग च नितान्तं पीडितवन्त तद्वधाय तान् नि सारयितुं देवेन्द्रप्रार्थित भगवानगस्त्य. निखिलसागर वारीणि पीतवान् इतिमहाभारत कथा। मेरुमत्सरादम्बरतल प्रसारित शिर सहस्रेण—सुमेरोर-स्यौअत्यविषयकद्वेषात्। मेरु सुमेरु हेमाद्रिः रत्नसानु सुरा-लय इत्यमर। आकाश विस्तारितश्रृङ्गसमूहेन। अम्बरतले प्रसारितं शिरसां सहस्र येनतेन। दिवसकररथगमनपथम्—सूर्य्यस्यन्दनगमनमार्गम्। दिवस करोतीत्येव शीलयस्य स दिवसकरः। कृञोहेतुताच्छील्यानुलोम्येषु इतिट प्रत्यय.। तस्य रथस्य गमनपंथा। तम्। ऋक्पूरब्धू पथामानक्षे इति अ प्रत्ययः समासान्त। अपनेतुम्—निवारयितुम्। अभ्युद्यतेन—प्रवृत्तेन। अवगणितसकलसुरवचसा—तिरस्कृत समस्तदेववाचा। अव गणितानि सकलसुराणां वचांसि येन तेन। विंध्यगिरिणापि। अनुल्लंघिताज्ञस्य अनतिक्रान्तादेशस्य। अनुल्लंघिता आज्ञा यस्यतस्य। पुरा सूर्य्य प्रतिदिन सुमेरुं परिक्रम्य भ्रमतीत्यवलो-

चन विंध्याचलः स्वमपि तथैव विधातुम् भानुमनुरुंधन् रविणा प्रत्याख्यातः कोपेन तत्पथमवरोद्धुं वर्धमानः सुरैं निषिद्धोऽपि अतिशयं ववृधे तदा देवानुरोधात् पत्नीसहितेऽगस्त्ये भगवति तत्रस्थिते विंध्यगिरिः शिरोऽवनमयत प्रणतवान्। वत्स यावदहं पुनरायामि तावत्त्वमीदृश एवनम्रमूर्धा तिष्ठेत्यभिधायागस्त्यः दक्षिणाशां गतोनाद्यापि निवृत्तः विंध्याचलस्तु तदाज्ञया तादृगेव तिष्ठति इति स्कंदपुराणवार्त्ता। जठरानलजीर्ण वातापिदानवस्य—उदरवन्हि परिपाचित वातापिनामकदनुजस्य। जठरानलेन जीर्णः वातापिः दानवो येन तस्य। इल्वलवातापिनामकौ द्वौ भ्रातरौ दैत्यावभवताम् तयोरिल्वलोवातापिं हत्वा तन्मांसपक्वान्नैः आगतान् विप्रान् भोजयामास तेषुभुक्तवत्सु हे वातापे निस्सर इत्थमिल्वलेनाहूतः वातापिस्तेषामुदराणिभित्त्वानिश्चक्राम तौ द्वावपि ब्राह्मणानां धनानि अपहृतयन्तौ इदमवलोक्य सुरैः प्रार्थितो भगवानगस्त्यः तथैव तदीयं मांसमभ्यवहृत्य जीर्णमकार्षीत् इतिमहाभारत कथा। सुरासुरमुकुटमकरपत्रकोटि चुम्बित चरणरजसः। देवदानव किरीट सुवर्णमयमकराकृतिदलाग्रभागस्पृष्टपादपरागस्य। सुरासुराणां मुकुटेषुमकरपत्राणि तेषां कोटिभिः चुम्बितानि चरणरजांसि यस्य तस्य। सुरासुराणामिह येषां च विरोधः शाश्वतिक इति सूत्रेण द्वंद्वैकवद्भावो भवति तेषां निरन्तर विरोधभावात् यतः सागरमथनन्तत एव कालादारभ्य तद्विरोधस्य सत्वात्। दक्षिणाशावधूमुखविशेषकस्य—याम्यदिशासीमन्तिनी वदनतिलकस्य। दक्षिणाशा एव वधूः तस्या मुखे विशेषकः तस्य। सुरलोकात् दिवः। एकहुंकारनिपातितनहुषप्रकटप्रभावस्य—केवलहुंकृतिमात्रभ्रंशितनहुषनृपव्यक्तमाहात्म्यस्य एकहुंकारेण निपातितो येनहुषः तत्र प्रकटः प्रभावो यस्य तस्य। पुरा खलु वृत्रासुरवधात् ब्रह्महत्या पापवति शक्रे मानस सरसिस्थिते

सुरे स्वर्गराजरहित मत्वा राजा चन्द्रवशीय नहुप निजै निजै तेजोभि वर्धयित्वा स्वर्गराज्ये प्रतिष्ठापित स च कदाचित् इन्द्राणीं कामयमान तयोक्त यत् त्वम् ऋषिरूढा शिविकामारुह्य मद्भवनमागन्तुमर्होऽसितदात्वासेविष्ये इति तद्वच श्रुत्वा स्वीकृत्य नहुप भृगुपुरस्सरान् मुनीन् वाहकत्वेन नियोज्य शिविकया गच्छन् द्रुतं गन्तुकाम अप्रयायिनभृगु मस्तके पादेन ताडयामास सर्प सर्पेति कथयन्। तदा भृगुजन्मलीनोऽगस्त्य तत्पादाहत स्वं सर्प सन् पतितो भवेति तं शशाप ततोनहुप सर्प सन् हिमालयगुहायाम् अपतत् इति महाभारतकथा। भगवत — प्रभो। महर्षे—महामुने अगस्त्यस्य—कुम्भसम्भवस्य। अगस्त्य कुम्भसम्भव इत्यमर। भार्यया—धर्मपत्न्या लोपामुद्रया। स्वयम्—आत्मना। उपरचितालवालकै—निर्मितमूल जलाधारै उपरचितानि आलवालानि येषान्ते। करपुटसलिल सेकसंवर्धितै—हस्तयुगलजल सचनसमेधितै। करपुटेन य सलिल सेक तेन सवर्धितास्तै। सुतनिविशेषै—पुत्रतुल्यै—सुतेन निर्विशेषास्तै। पादपै तरुभि। उपशोभितम् राजितम्। तत्पुत्रेण—अगस्त्य सुतेन गृहीतव्रतेन ब्रह्मचर्य्यव्रतधारिणा। गृहीतव्रत येन तेन। आषाढिना—पलाशदण्डधारिणा। आषाढे व्रतिनादण्डे मासेमलयपर्वते इति विश्व। ब्राह्मणो बैल्वपालाशौ इति मनुश्च। पवित्रभस्मरचितत्रिपुण्ड्काभरणन पूतभूतिसम्पादित त्रिरेखा सहित तिलक विशेषभूषणेन। त्रिपुण्ड्विशेषका इति त्रिकाण्डशेष। पवित्रेण भस्मना रचित त्रिपुण्ड्क एवाभरणं येन तन। ब्राह्मणाना त्रिपुण्ड्कम् इतिस्मृति। भूतिर्भस्मनि सम्पदिरत्यमर। कुशचीरवासस—दर्भमय खण्ड वस्त्रवसनन कुशनिर्मित यत् चीरं वसनं यस्य तन। मौञ्जमेखला कलित मध्येन—मुञ्जमयदामबद्धकटिभागन। मौंञ मेखलया कलितो मध्यो यस्य तेन। मौञ्जात्रिवृत् समाश्लक्ष्णा कार्य्या विप्रस्य

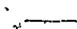
मेखला इति मनुः । गृहीतहरितपर्णपुटेन—भिक्षार्थं शुकहरिद् वर्णं रत्ननिर्मितपुटकेन । गृहीतं हरितानां पर्णानां पुटं येन तेन । प्रत्युटजम्—प्रतिपर्णशालम् । भिक्षामटता—भिक्षायै गच्छता । अकथितं चेतिकर्मत्वाद्—द्वितीया भवति सम्प्रदानतां निवार्य्य । दृढदस्युनाम्ना—दृढदस्युरितिनामधेयेन । दासयतीन्द्रियाणि स दस्युः । दसु—उपक्षये इतिधातोरौणादिकत्वात्साधु । अर्थात् जितेन्द्रियः । दृढः चासौ दस्युः सः । पवित्रीकृतम्—अवस्थित्यापूतम् । अतिप्रभूतेध्माहरणाच्च—प्रचुरतमैधानयनात् । च । अतिप्रभूतस्य इध्मस्याहरणम् तस्मात् । पिता—अगस्त्यः । यस्य—दृढदस्योः । इध्मवाह इति—एतद् द्वितीयम्—अपरम् । नाम—आख्याम् । चकार—कृतवान् । इध्मं वहतीति सः कर्मण्यण । दिशि दिशि—प्रतिदिशम् । शुकहरितैः कीरशरीरहरिद्वर्णैः । शुकवत् हरितास्तैः । कदलीवनैः—रम्भाफलकाननैः । कदलीनां वनानि तैः । श्यामलीकृतपरिसरम् । श्यामायमानप्रान्तभूभागम् । श्यामलीकृतः परिसरोयस्यतम् । कलसयोनिपरिपीतसागरमार्गानुगतयेव—अगस्त्यपानमृतसमुद्रपथानुसृतया इव । कलसयोनिना परिपीतस्य सागरस्य मार्गमनुगता तया । धृतवेणिकया—धृतैकवेण्याकार स्तोकप्रवाहया । या संयतासंस्कृतकेशविन्यास विशेषया । धृता वेणी या वेणिका यया तया । पूर्वस्मिन् पदे समासान्तः कप् नद्यृतश्चेति । उत्तरपदस्यार्थैकन् वेणि शब्दात् तनो ह्रस्वः ततः समासः । मृतसमुद्रानुयानम् एक वेणीधारणं च पतिव्रतायाः गोदावर्य्याः कर्त्तव्यमेव सतीनामेतद् धर्मत्वात् । नप्रोषितेतु संस्कुर्य्यान्नवेणीं च प्रमोचयेत् इति हारीतः । अन्यच्च—आर्त्तार्त्ते मुदिते हृष्टा प्रोषिते मलिना कृशा मृते म्रियेत या नारी सा स्त्री ज्ञेया पतिव्रता इति ॥ गोदावर्य्या—गोदयासरिता च नद्या च । परिगतम्—परिवेष्टितम् । आश्रमपदम्—स्थानम् अभवत् ।

18 —And in that (Vindhya forest), there was the hermitage —falling within the Dandaka forest and well known or renowned over the surface of the whole world, and being (or appearing) like the birth place, as it were, of the venerable (God of) Righteousness (the sense being that the hermitage had so many righteous or meritorious acts to its credit as having been performed in it that it seemed as though it were the very *source* of all righteousness),—of the venerable or illustrious great sage *Agastya*, *who* had quaffed off or drunk up (i e, swallowed up or absorbed in) the water of the entire ocean (or the waters of all the seas) at the request of (Indra) the lord of the gods,—*whose* command or order had not been transgressed or disobeyed even by the Vindhya Mountain, which on account of a feeling of jealosy against (i e, feeling jealous or envious of) the mountain Meru (which is said to be of gold and enjoys the honour of having the sun the moon and the stars revolving round it), had stretched or extended upwards (i e, shot or thrust up) a thousand of its formidable peaks (lit, 'heads') into the sky, which having raised or uplifted itself in a menacing manner was ready to block (lit to 'remove or take away') the way or path along which proceeded or went the chariot of the sun (lit, the 'producer or causer of the day) and which disregarded (i e, despised or paid no attention to) the words of the entire body of the gods —*who* had the demon Vátápi digested or consumed in or with the

digestive fire (*i e*, the gastric juice which dissolves all food) of his stomach,—the dust of *whose* feet has been kissed or touched by the ends or points of the ear-rings or ornaments, shaped like a *Makara* (a fabulous sea monster or shark, a fish), in the crowns of the gods and demons,—*who* is like an ornament or beautiful mark (made with sandalwood paste or alœ wood etc, and worn either as an ornament or decoration or for sectarial distinction) on the forehead (lit 'face') of the Southern Quarter or Direction (in person) [The star of Agastya or Canopus being one of the brightest in the southern celestial hemisphere, he is said to be the *Tilaka* (mark of decoration on forehead or ornament) of the South Quarter, because he beautifies that direction or quarter in the same way as a Tilaka does a lady]—and *who* had his super human power or might, made manifist or evident, by the fact of (King) Nahusha having been hurled or made to fall or tumble down by him from heaven or 'the region of the gods'), merely at one or with a single exclamation or utterance of the word *'Hum'* (an imitative sound expressive of reproach, aversion or anger),—*the hermitage*, which was adorned or decorated with (*i e* made to look beautiful or charm ing on account of the presence in it of) the trees, the basins (for water round the roots) of which had been erected or prepared (*i. e*, made or put up) by his wife Lopâ mudrâ herself which (trees) were nourished or reared up with the sprinkling or shower

ing of water, from the hollows of her own joined hands, and which were (treated or regarded) not differently from (i e, just like) her own son —which (hermitage) was made pure or holy (i e, sanctified with his presence or abode) by their son named Dridha dasyu who had undertaken or was undergoing a vow (of chastity or abstinence i e who was leading the life of a religious student and practising chastity or the controlling of the senses) who had or carried a staff of *Palâsha* or *Vilva* wood, who was adorned, as if with an ornament with the sacred mark made with three lines of holy ashes on his forehead, who was putting on a piece (or clad in a strip) of garment made of *Kusa* grass who had tied round on his waist (or whose waist was tied on or furnished with) a girdle made of *Munja* grass who had a cup or carried a bowl of green leaves held (in his hands), and who went about (or round) begging for alms from one hut or cottage to another, and to whom, from or on account of the fact of his (being in the habit of) bringing fuel in very large quantities, his father had given the second name of *Idhma vâha* (lit, 'carrier of fuel') —the borders of which (hermitage) had been rendered dark in each and every direction (i e, on all sides), by the forests or clusters of plantain trees which were green like (the bodies of) parrots —and (lastly) which (hermitage) was surrounded on all sides by the river Godavari following (like a dutiful wife), as it were the track of (her lord) the sea which has

been drunk or swallowed up by him (*i. e.*, the sage Agastya) who was born or sprung up from the jar or pitcher, and flowing (round the hermitage) in a (single) stream (like a woman who tied up her hair into a single lock or braid, as it were) [The river Godavari in the two adjective compounds, seems to have been fancied by the poet, as being like a widow on account of the death, by being swallowed up, of her lord, the sea, and is accordingly represented as following his track, by going round the hermitage, like a dutiful wife, and also by putting on a single braid of hair, as was only proper or befitting, according to the religious injunctions, for a woman who had lost her husband].



१९–यत्र च दशरथवचनमनुपालयन्नुत्सृष्टराज्यो दशवदनलक्ष्मीविभ्रमविरामो रामो महामुनिमगस्त्यमनुचरन्सह सीतया लक्ष्मणोपरचितरुचिरपर्णशालः पञ्चवट्यां कंचित्कालं सुखमुवास । चिरशून्येऽद्यापि यत्र शाखानिलीननिभृतपाण्डुकपोतपङ्क्तयो लग्नतापसाग्निहोत्रधूमराजय इव लक्ष्यन्ते तरवः । बलिकर्मकुसुमान्युद्धरन्त्याः सीतायाः करतलादिव संक्रान्तो यत्ररागः स्फुरति लताकिसलयेषु । यत्र च पीतोद्गीर्णं जलनिधिजलमिव मुनिना निखिलमाश्रमोपान्तवर्तिषु विभक्तं महाह्रदेषु । यत्र दशरथसुतनिशितशरनिकरनिपात-

निहतरजनिचरबलबहुलरुधिरसिक्तमूलमद्यापि तद्रागाविद्ध-निर्गतपलाशमिवाभाति नवकिसलयमरण्यम् । अधुनापि यत्र जलधरसमये गम्भीरमभिनवजलधरनिवहानिनादमाकर्ण्य भगवतो रामस्य त्रिभुवनविवरव्यापिनश्चापघोषस्य स्मरन्तो न गृह्णन्ति शष्पकवलमजस्रमश्रुजललुलितदृष्टयो वीक्ष्य शून्या दश दिशा जराजर्जरितविषाणकोटयो जानकीसंवर्धिता जीर्णमृगाः । यस्मिन्ननवरतमृगयानिहतशेषवनहरिणप्रोत्साहित इव कृतसीताविप्रलम्भः कनकमृगो राघवमतिदूरं जहार, यत्र च मैथिलीवियोगदुःखदुःखितौ दशवदनविनाशपिशुनं चन्द्रसूर्याविव, कबन्धग्रस्तौ, सह रामलक्ष्मणौ त्रिभुवनभयं महच्चक्रतुः । अत्यायतश्च, यस्मिन्दशरथसुतशरनिपातितो योजनबाहुर्बाहुरगस्त्यप्रसादनागतनहुषाजगरकायशङ्कामकरोदृषिजनस्य । जनकतनया च भर्त्रा विरहविनोदनार्थमुटजा-भ्यन्तरलिखिता यत्र रामनिवासदर्शनोत्सुका पुनरिव धरणितलादुल्लसन्ती वनचरैरद्याप्यालोक्यते ।

१६—यत्रच—यस्मिन् आश्रमे । दशरथवचनमनुपालयन्—स्वपितृवचनम् आज्ञाम् अनुपालयन् । अनु + पाल् + स्वार्थे—णिच् + शतृ ॥ धा रक्षणार्थकपा धातोः प्रेरणार्थे णिच् ततः शतृः अनुपालयन् ॥ गृह्णन् ॥ उत्सृष्टराज्यः—त्यक्त राजकर्मा । उत्सृष्ट राज्यं येन सः । दशवदनकुलप्रलयधूमकेतुः रामः—राघवार्थ विलासावसानः । दशवदनानि यस्य तस्य कुलस्य प्रलयः विभ्रमस्य विरामो यस्मात् सः । रामः राघवः । महामुनिम् अगस्त्यम्—

महर्षिं कलसयोनिम् । अनुचरन्—सेवमानः । लक्ष्मणोपरचित-रुचिरपर्णशालः—सौमित्रिनिर्मितमनोहरोटजः लक्ष्मणेन उपरचिता रुचिरा पर्णशाला यस्य सः । पञ्चवट्याम् तन्नामकस्थाने । नहि तत्र पञ्च वट वृक्षा आसन् किन्तु विभिन्ननामकाः पंचतरवः ते च—वटः, अश्वत्थः, अशोकः, प्लक्षः, उदुम्बरः एतन्नामानः ॥ पंचानां वटानांसमाहरः पंचवटी अकारान्तोत्तरपदोद्विगुः स्त्रियामिष्ट इति नपुंसकत्वाभावेनस्त्रीत्वे द्विगोरिति ङीप् । संज्ञावाचक मिदमिहपदम् । कंचित् कालम्—नियमितसमयम् । सीतयासह । सुखम्—सुखपूर्वकम् । उवास—अध्युषितवान् । चिरशून्ये । बहुकालान्मुनिजनरहिते । यत्र—आश्रमे । शाखानिलीननिभृतपाण्डुकपोतपंक्तय.—वृक्षावयवास्थित निःशब्दधूसरवर्णं पारावत श्रेणयः । शाखासु निलीनाः निभृताः पाण्डवः कपोतश्रेणयो येषु ते । लग्नतापसाग्निहोत्र धूमराजयः इव—संसक्ततपस्विप्रात्यहिक यज्ञविशेष धूम्रपंक्तयः । लग्नाः तापसामग्निहोत्रस्य धूमराजयः येषु ते । तरवः भूरुहाः । लक्ष्यन्ते दृश्यन्ते । बलिकर्मकुसुमानि—देवार्चनकार्य्यपुष्पाणि । बलिकर्मणः कुसुमानितानि । ननु चतुर्थीसमासः तस्य प्रकृतिविकृतिमात्र एव विधानात् । उद्धरन्त्याः—विचिन्वन्त्याः । सीतायाः जानक्याः । करतलादिव—पाणितलभागादिव । संक्रान्तः—सल्लग्नः । रागः—रक्तिमा । पत्रलताकिसलयेषु—वल्लीपल्लवेषु । स्फुरति—विकसति । यत्र च—यस्मिन् आश्रमे । मुनिना अगस्त्येन । पीतोद्गीर्णजलनिधिजलमिव-पीतान्त सागरसलिलमिव । पूर्वं पीतम् पश्चाद् उद्गीर्णं जलनिधेर्जलं तत् । आश्रमोपान्तवर्त्तिषु—मुनिस्थानसमीपस्थितेषु । आश्रमस्योपान्ते वर्त्तन्ते तेषु । महाह्रदेषु—बृहत्तडागेषु । विभक्तमिव—विभज्यस्थापितमिव । यत्र च । दशरथसुतनिशितशरनिकरनिपातनिहतरजनीचरबलबहुल-

रुधिरनिक्तमूलम्—रामलक्ष्मणतीक्ष्णबाणव्यूहाघातव्यापन्न निशाचरसैन्यप्रचुरशोणितप्रक्ताशयम् । दशरथस्य सुतौ तयोः निशिताः शराः तेषां निकरास्तैर्वा निपातेन निहतानि रजनिचराणां बलानि तेषां बहुलेन रुधिरेणसिक्तानि मूलानि यस्य तत् । अद्यापि—अधुनापि । तद्रागाविद्धनिर्गतपलाशमिव—रुधिर लौहित्ययुक्तनिःसृतपत्रम् । तस्य रागेण आविद्धानि निर्गतानि पलाशानि यस्मिन् तत् । नवकिसलयमिव—नवीनपल्लवमिव । नवाः किसलयाः यस्मिन् तत् । अरण्यम्—वनम् । आभाति-शोभते । यत्र-आश्रमे । जलधरसमये—वर्षाकाले । जलधराणां समयः तस्मिन् । गम्भीरम्—मन्द्रम् । अभिनवजलधरनिवह-निनादम्—नवीनमेघनिकरध्वनिम् । अभिनवानां जलधराणां निवहस्यनिनादः स्तम् । आकर्ण्य-श्रुत्वा-भगवतः परमेश्वरस्य रामस्य—राघवस्य । त्रिभुवनविवरव्यापिनः । लोकत्रयान्तराल पूरकस्य । त्रिभुवनस्य विवरं व्याप्नोति तस्य । चापघोषस्य-धनुर्ध्वनेः । अधीगर्थदयेशां कर्मणीतिषष्ठी । स्मरन्तः—आध्यायन्तः । दश-दिक्परिमिताः । दिशः—आशाः । शून्याः—रामलक्ष्मणसीतारहिताः । वीक्ष्य—दृष्ट्वा । अश्रुजललुलित-दीनदृष्टयः । शोकजन्यवाष्पप्लावित कातरलोचनाः । अश्रु-जलैर्लुलिताः दीनाः दृष्टयोयेषान्ते । जराजर्जरितविषाणकोटयः—वार्धक्यनिःसारशृंगाग्रभागाः । जरया जर्जरिताः विषाणाः कोटयो येषान्ते । जानकीसंवर्धिताः—सीतापोषिताः । या जनक तनयातृणादि दानेन वृद्धिन्नीताः । जीर्णमृगाः—वृद्धहरिणा अधुनापि—अद्यापि । शष्पकवलम्—घासग्रासम् । न गृह्णन्ति न आददते । प्रचुरशोकवेगादितिभावः । यस्मिन्—यत्राश्रमे । अनवरतमृगयानिहतशेषवनहरिणप्रोत्साहित इव—निरन्तर खेटकरामव्यापादनावशिष्टाननमृगप्रेरित इव । अनवरतम्मृगयायाम् निहतेभ्यः शेषाः ये वनहरिणाः तैः प्रोत्साहित. सः । सीता-

पहारणाय रामप्रतारणवेलायाम् इतिभावः । कृतसीताविप्रलम्भः—जनितजानकीवञ्चनः । कृतः सीतायाः विप्रलम्भो येन सः । कनकमृगः—काञ्चनहरिणः मारीचनामा । कनक निर्मितः मृगः राघवम् । अतिदूरम्—अतिशयविप्रकृष्टम् । जहार—हृतवानन्यत्र-आश्रमे । मैथिलीवियोगदुःखदुःखितः—जानकी विरहक्लेशपीडितः । मैथिल्याः वियोगेन जातं यद्दुःखन्तेन दुःखितः दुःखपदोपादानमत्यन्तदुःखं सूचयति । दशवदनविनाशपिशुनौ—रावणध्वंससूचकौ । दश वदनानि यस्य तस्य विनाशस्यपिशुनौ तौ । रामलक्ष्मणौ—राघवसौमित्री । चन्द्रसूर्य्याविव—शशिभानूव । कबंधग्रस्तौ—दनुकबंधधृतौ । चन्द्रसूर्य्यपक्षे राहुकवली कृतौ । कबधेनग्रस्तौ तौ । विष्णुनाछिन्नान्मस्तकात् कबंध सञ्ज्ञकाद् राहुः सम्भूतः । तेन तौ ग्रस्येत इति प्रसिद्धमेव सर्वग्रासे नृपविनाशसूचनात् । समम्—युगपत् । महत्—अधिकम् । त्रिभुवनभयम्—लोकत्रयभीतिम् । चक्रतुः विदधतुः । यस्मिन्—आश्रमे । दशरथसुतशरनिपातितः रामबाणच्छेदितः । दशरथस्य सुतस्य शरैर्निपातितः सः अत्यायतः—अधिकदीर्घः । अति+आ+यम्+क्तः । अत्यायतः । योजनबाहोः—दनुकबंधस्य । योजनपरिमितौ बाहू यस्य तस्य । बाहुः—भुजः । अपिजनस्य-तत्रत्यमुनिलोकस्य । अगस्त्यप्रसादनागतनहुषाजगरकायशंकाम्—शिविकारोहेन्द्राणीं प्रतिगामिनः कलसयोनेः पादप्रहारजन्य क्रोधशान्तये समायाताजगररूप नहुषदेहभ्रमम् । अजांगरतीति अजगरः पचाद्यच् । अगस्त्यस्य प्रसादनाय आगतो यो नहुषाजगरः तस्य कायस्य शंकानाम् । अकरोत्—विहितवान् । यत्र । भर्त्रा रामेण—पत्या । विरहविनोदनार्थम्—वियोग वेदनान्यूनीकरणार्थम् । विरहस्य विनोदनायेदं तत् । अर्थेन नित्य समासो विशेष्यलिङ्गताचे तिवाच्यमितिनित्यसमासोऽस्वपद्विग्रहः । उटजाभ्यन्तरलिखिता—पर्णशालाभ्य-

चित्रिता । उटजस्याभ्यन्तरं लिखिता सा । रामनिवासदर्शनोत्सुका राघवास्थानभूसमालोकनोत्कण्ठिता । रामनिवासस्य दर्शने उत्सुका सा । जनकतनया-जानकी । पुनः—भूयः । धरणीतलात्—भूम्यनूर्ध्वभागात् । तलंस्वरूपानूर्ध्वयोरितिविश्वः । उल्लसन्तीव—उत्तिष्ठन्तीव । वनचरैः शबरैः । अद्यापि—अधुनापि । आलोक्यते—दृश्यते । वनेचरन्तीतितैः । चरेष्ट इत्यधिकरणे उपपदे चरधातोः टः प्रत्ययः । पूर्वं यज्ञभूमिकर्षणवेलायाम् मिथिलायां जानक्याः भूतलादुत्थितिः परित्यागसमयेपातालेप्रवेशः इदानीन्तु भूय उत्थितिरतः पुनरितिपदमुपात्तम् ।

19 And where (*i e*, in which Dandaka forest), obeying the order, or abiding by the word, of Dasaratha (his father), and having renounced or given up the kingdom, Ráma, who put an end to or destroyed the graceful embellishments of royal glory (*i. e* the luxurious pastimes or diversions of all kingly glory, and wealth) of the '*ten mouthed*' (demon Ravana), together with Sita, seeking after (or waiting upon) the great sage Agastya, and having had a beautiful cottage of leaves prepared or made for him by Lakshmana, lived happily for sometime in Panchavati Where (*i e*, in which place, that has been) lying vacant or empty (*i e*, uninhabited) for a long time, the trees, having silent or motionless rows of pale coloured doves or pigeons, roosting or lying down on their branches, and appearing (*i e*, the trees appearing) as if they had (so many) lines or columns of smoke, as it were, emanating from the oblations offered to the sacred fire (or from the burnt sacrificial

offerings) by the ascetics, attached or clinging to them are to be seen or noticed even now or to this day Where the redness (i e, the natural reddishness of colour) in the fresh tender leaves or sprouts of creepers, shines forth or appears clearly, as if the same had been transmitted or imparted to them from the palm of the hand of Sita, while (or who was) plucking flowers (from them) for the purpose of offering them in worship And where the entire (quantity of) water of the ocean or sea, first drunk or swallowed up and then disgorged (i e discharged or vomited) by the sage (Agastya), seems as if it had been distributed or divided amongst (i e, allotted to or assigned a share of it to each of) the large deep pools of water, lying or situated on the outskirts or borders of the hermitage Where the forest, with the fresh tender leaves in it (which are naturally of a reddish colour) having had the roots (of its trees) watered or sprinkled over (formerly) with the profuse or abundant blood of the hosts of demons (lit ' night walkers or ' night wanderers ') killed or destroyed with the thick showers (lit showers of the heaps or hosts) of the sharp arrows of the son or sons (i e, of Rama or of Rama and Lakshmana) of Dasaratha, seems or appears even now or to this day, as if it put forth its (reddish coloured) foliage or leaves, tinged or pierced (i e steeped or drenched in in the natural formation or production) with the redness thereof (i e, of that blood) as it were Where the old or aged deer or antelopes

tended and brought up by Janaki, with the tips or pointed ends of their horns having been shattered with old age, on hearing the deep thunder or rumbling of the multitudes of new clouds during rains, and (thereby) being reminded of (lit 'remembering,' i e, having their memory or recollection aroused in regard to) the twanging sound,—which filled up or pervaded (i e, (reached to the farthest ends of) the hollows or cavities of (all) the three worlds—of the bow of the Illustrious or Glorious Rama, and having their piteous eyes or vision dimmed, on account of their shedding tears continuously, on seeing or finding the ten directions (i e, the whole world) empty (without Rama, Sita and Lakhshmana), do not pick up (i e, eat or feed upon) mouthfuls of grass, even now In which (Dandaka forest), the golden deer, that had deceived or caused deception to Sita (or it might also mean,—'that had brought about the *separation* or *disunion* of Sita' from Rama), being encouraged or incited, as it were, by the wild deer (or deer of the forest), that remained after the others had been killed (lit that were still left over from among those that were already killed) in an incessant or continuous hunting expedition, attracted or carried Raghava (i e, Rama, the 'decendant of Raghu') very far away And where (i. e, in which Dandaka forest) Rama and Lakshmana, who were afflicted (at the time) with the grief of separation from Maithili or Sita (the 'Princess of the kingdom of Mithila'), and who, being (at that time)

simultaneously attacked or seized by (the headless demon Danu Kabandha, like the Sun and the Moon being eclipsed or swallowed up by Rahu (who also is represented as being headless), as it were, were indicative of (i e, indicated, as such an eclipse is popularly imagined to do) the destruction of the '*ten mouthed*' (demon Ravana), enhanced or greatly amplified (i e, added largely to the importance of) the fear entertained by (lit 'of') the three worlds [The plain sense is this The fear was caused by the havoc produced by the powerful demons prevailing at the time, to destroy or put an end to which, Vishnu had incarnated as Rama Now if Rama and Lakshmana, to whom the three worlds looked up for protection against these demons, were themselves plunged in grief brought about by them, the three worlds would certainly have their fears enhanced] And in which (hermitage in the Dandaka forest), the very long or extensive arm of the demon '*Yojana bahu*' (a name of Danu Kabandha, because he '*had arms one Yojana or eight miles long*'), having been felled or cut down with the arrow of Rama the son of Dasarath, produced a suspicion or apprehension in the (minds of the) sages, as if it were the body of Nahusha in the form of a huge snake or boa constrictor (lit 'that which swallows up a goat'), having come to propitiate (the sage) Agastya And where the (picture of the) daughter of (King) Janaka, having been drawn or painted by her Lord or husband inside the cottage,

with the object of diverting or comforting himself during (the period of) his separation from her (i.e., with a view to alleviate his suffering caused by her separation), is seen or observed by the forest people even now or to this day, appearing, as if she, being eager to see or visit the abode or dwelling place of Rama, were once more emerging out of (or re appearing from) the surface of the earth

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२०—तस्य चैवंविधस्य संप्रत्यपि प्रकटोपलक्ष्यमाणपूर्ववृत्तान्तस्यागस्त्याश्रमस्य नातिदूरे जलनिधिपानप्रकुपितवरुणोत्साहितेनागस्त्यमत्सरात्तदाश्रमसमीपवर्त्यपर इव वेधसा महाजलनिधिरुत्पादितः प्रलयकालविघटिताष्टदिग्भागसंधिबन्धं गगनतलमिव भुवि निपतितमादिवराहसमुद्धृतधरामण्डलस्थानमिव सलिलपूरितमनवरतमज्जदुन्मदशबरकामिनीकुचकलशलुलितजलमुत्फुल्लकुमुदकुवलयकह्लारमुन्निद्रारविन्दमधुबिन्दुनिस्यन्दबद्धचन्द्रकमलिकुलपटलान्धकारितसौगन्धिकमारसितसमदसारसमम्बुरुहमधुपानमत्तकलहंसकामिनीकृतकोलाहलमनेकजलचरपतंगशतसंचलनचञ्चलितवाचालवीचिमालमनिलोल्लासितकल्लोलशिखरसीकरारब्धदुर्दिनमशङ्कितावतीर्णाभिरम्भःक्रीडारागिणीभिः स्नानसमये वनदेवताभिः केशपाशकुसुमैः

सुरभीकृतमेकदेशावतीर्णमुनिजनापूर्यमाणकमण्डलुकलजलध्व - निमनोहरमुन्मिषदुत्पलवनमध्यचारिभिः सवर्णतया रसितानुमेयैः कादम्बकदम्बकैरासेवितमभिषेकावतीर्णपुलिन्दराजसुन्दरीकुचचन्दनधूलिधवलिततरंगमुपान्तजालकेतकीरजःपट - लवद्धकूलपुलिनमासन्नाश्रमागततापसक्षालिताद्र वल्कलकषा - यपाटलतटजलमुपतटविटपिपल्लवानिलवीजितमविरलतमाल - वीथिकान्धकारिताभिर्वालिनिर्वासितेन संचरता प्रतिदिनमृष्यमूकवासिना सुग्रीवेणावलुप्तफलपरिलघुलताभिरुदवासितापसानां देवतार्चनोपयुक्तकुसुमाभिरुत्पतज्जलचरपतंगपक्षपुटविगलितजलविन्दुसेकसुकुमारकिसलयाभिर्लतामण्डपतलस्थितशिखण्डिमण्डलारब्धताण्डवाभिरनेककुसुमपरिमलवाहिनीभिर्वनदेवताभिः श्वासवासिताभिरिव वनराजिभिरुपरुद्धतीरमपरसागराशङ्किभिः सलिलमादातुमवतीर्णैर्जलधरैरिव बहलपङ्कमलिनैर्वनकरिभिरनवरतमापीयमानसलिलमगाधमनन्तमप्रतिममपां निधानं पम्पाभिधानं पद्मसरः। यत्र च विकचकुवलयप्रभाश्यामायमानपक्षपुटान्यद्यापि मूर्तिमद्रामशापग्रस्तानीव मध्यचारिणालोक्यन्ते चक्रनाम्नां मिथुनानि।

पम्पासरोवर्णनम्

२०—एवंविधस्य—पूर्वोक्तस्य। सम्प्रत्यपि—अधुनापि प्रकटोपलक्ष्यमाणपूर्ववृत्तान्तस्य—स्पष्टानुभूयमान प्राग्वृत्तस्य

प्रकटमुपलक्ष्यमाणाः पूर्वे वृत्तान्ताः यस्य तस्य । तस्य—अमुष्य । अगस्त्याश्रमस्य । कुम्भसम्भवस्थानस्य । नातिदूरे समीपे पद्मसर इत्यग्रिमेणान्वयः । इतः आरभ्य प्रथमान्तानि सरसो विशेषणानि । जलनिधिपानकुपितवरुणोत्साहितेन सागरचुलुकीकरणक्रुद्धप्रचेतोद्त्तोत्साहेन । जलनिधेः पानेनकुपितो वरुणः तेनोत्साहितस्तेन । वेधसाविधात्रा । अगस्त्यमत्सरात्—कलसयोनिविद्वेषात् । अगस्त्ये मत्सरः तस्मात् । तदाश्रमसमीपवर्त्ती—पूर्वाभिहितमहर्षिस्थान निकटस्थः । तस्याश्रमस्य समीपे वर्त्तते सः । अपरः—द्वितीयः महाजलनिधिरिव—महासागर इव । उत्पादितः रचितः । सरोऽतिविस्तृतमितिभावः । प्रलयकालविघटिताष्टदिग्भागसंधिबंधम्—युगान्तसमयविश्लिष्टाष्ट - संख्याकाशविभागसंयोजनबंधनम् । प्रलयकाले विघटिताः अष्टानां दिग्भागानां संधिबंधा यस्य तत् । अतएव—भुवि—भूमौ । निपतितम्-च्युतम् । गगनतलमिव—आकाशमिव । अत्यन्तंविमलम् विशालं च सर इतिभावः । आदिवराहसमुद्धृतधरामण्डलस्थानम्—हरितृतीयावतार समुत्तोलित भूमण्डलावकाशः । आदि वराहेण समुद्धृतं धरामण्डलन्तस्य स्थानन्तत् । सलिलपूरितमिव—जलपूर्णमिव । अनवरतमज्जदुन्मदशबरकामिनीकुचकलसलुलित जलम्—निरन्तरावगाहमान तारुण्यगर्वितशबरीस्तनताडितसलिलम् । अनवरतमज्जन्तीनामुन्मदानां शबरकामिनीनां कुचकलसैः लुलितं जलं यस्य तत् । कुचाः कलसाइवेति कुचकलसास्तैः । उत्फुल्लकुमुद कुवलयकल्हारम्-विकसितशुक्लकमलनीलोत्पलरक्ताम्बुजम् । उत्फुल्लानि कुमुदानि कुवलयानि कल्हाराणि यस्मिन् तत् । उन्निद्रारविन्द मधुबिन्दु बद्धचन्द्रकम् स्फुटितपद्ममकरन्दकणजोध्र्वविहितमयूरपिच्छीयचन्द्रा कृतिचिह्नविशेषम् । उन्निद्राणामरविन्दानाम्मधुबिन्दुभिः बद्धाःचन्द्रका यस्मिन् तत् । अलिकुल-

पटलांधकारित सौगंधिकम्—भ्रमरगणसमूहावृतरक्तकमलम् । सौगंधिकन्तुकल्हारमित्यमरः। अलिकुलानां पटलेनांधकारितानि सौगंधिकानि यस्मिन् तत्। आरसितसमदसारसम्—आरसिताश्च समदाश्च सारसा यस्मिन् तत्। अम्बुरुहमधुपानमत्तकलहंसकामिनीकृतकोलाहलम् पद्‌ममकरन्दधयनक्षीवकलहंसीसम्पादितकलकलम्। अम्बुरुहाणां मधुपानेन मत्ताः याः कलहंसकामिन्यः ताभिः कृतः कोलाहलो यस्मिन् तत्। अनेकजलचर पतङ्गशतसञ्चलनचलितवाचाल वीचिमालम्—बहुविध वारिचरपक्षिसमूहगमन चपलशब्दायमानतरङ्गश्रेणिकम्। अनेकेषां जलचराणां पतङ्गानां शतस्य संचलनेन चलिताः वाचालाः वीचिमालाः यस्मिन् तत् । अनिलोल्लासितकल्लालशिशिरशीकरारब्धदुर्दिनम्—वातोत्थापितमहावीचिशीतलजलकणछन्नमेघाच्छन्नदिवसम् । अनिलेनोल्लासिताः कल्लोलाः तेषां शिशिरैः शीकरैः आरब्धंदुर्दिन यस्मिन् तत् । अशंकितावतीर्णाभिः—निर्जनतानिःसंशयप्रविष्टाभिः । अशंकितमवतीर्णास्ताभिः । अम्भःक्रीडारागिणीभिः सलिलविहारप्रियाभिः। अम्भसः क्रीडायां रागिण्यस्ताभिः। वनदेवताभिः-काननाधिष्ठातृदेवीभिः। स्नानसमये अवगाहनवेलायाम्। केशपाशकुसुमैः—कवरीसुमनोभिः। सीमन्तिताः केशाः केशपाशा स्तेषु कुसुमानि तैः। सुरभीकृतम्—सुगंधितान्नोतम्। एकदेशावतीर्ण मुनिजनापूर्य्यमाणकमण्डलुकलजलध्वनिमनोहरम्—एक पार्श्वाभ्यन्तरप्रविष्टऋषिलोकाप्यायितजलपात्रव्यक्तमधुरवारिपूरणरवसुभगम्। एकदेशेऽवतीर्णाः मुनिजना स्तैरापूर्य्यमाणाः कमण्डलवः तेषां कलेन जलध्वनिना मनोहरम्तत् । उन्मिषदुत्पलवनमध्यचारिभिः-विकसत्कमलकाननान्तर्गामिभिः । सवर्णतयासदृशाकारतया। रसितानुमेयैः—शब्दज्ञेयसत्ताकैः। रसितेनानुमेयास्तैः। कादम्बकदम्बकैः—कलहसगणैः। आसेवितम्-समाश्रितम्।

अभिषेकावतीर्णपुलिन्दराजसुन्दरीकुचचन्दनधूलिधवलिततरङ्गम्—स्नानजलप्रविष्टकिरातपतिरमणीस्तनलितमलयजपरागश्वेतोरुतवीचिकम् । अभिषेकायावतीर्णाः याः पुलिन्दराजस्यसुन्दर्यः तासां कुचानां चन्दनधूलिभिः धवलिताः तरङ्गाः यस्य तत् उपान्तजातकेतकीरजःपटलबद्धकूलपुलिनं—जलनिकटोद्भूतकेतकी-कुसुमधूलिपुञ्जकृततटसैकतम् । उपान्ते जातानां केतकीनां रजः-पटलेन बद्धं कूलेषु पुलिनं यस्य तत् । केतक्याः पुष्पं केतकी—अवयवे च प्राण्योषधिवृक्षेभ्य इत्यञ्—पुष्पमूलेषु बहुलमिति लुप् । आसन्नाश्रमागततापसक्षालितार्द्रवल्कलकषायपाटलतटजलम्—समीपस्थावासायाततपस्विधौतस्तिमितपरिधेयवृक्षत्वग्निर्य्यासश्वेतरक्ततीरनीरम् । आसन्नेभ्यः आश्रमेभ्यःआगताः तापसाः तैः क्षालितानि आर्द्राणि वल्कलानि तेषां कषायेण पाटलं तटजलं यस्य तत् । उपतटविटपिपल्लवपुटानिलवीजितम्—कूलस्थतरुकिसलयनिचयवायुकृतव्यजनम् । तटस्य समीपमुपतटम् विटपिनां पल्लवपुटानामनिलः वीजितम् तत् । अविरलतमालवीथिकांधकारिताभिः—घनतापिच्छतरुपंक्तिकृतांधकाराभिः—अविरलतमालवीथिका तया अंधकारिताः ताभिः । वालिनिर्वासितेन—सुग्रीवभ्रातृत्याजितराज्येन वालिना निर्वासितस्तेन । प्रतिदिनम्—प्रत्यहम् । वा अनुदिनम् । दिनं दिनं प्रति इति प्रतिदिनम् वीप्सायामव्ययीभावः । संचरता—परिभ्रमता । ऋष्यमूकवासिना—ऋष्यमूकनामकगिरिस्थायिना । ऋष्यमूकेवस्तुं शीलमस्य तेन । सुग्रीवेण-वालिभ्रात्रा । अवलुप्तफललघुलताभिः—अपहृतप्रसवभारहीनवल्लीभिः । अवलुप्तानि फलानि याभ्यः ताः अतएव लघ्वः लताः यासु ताभिः । पुरा मायावी दानवः वालिना सुग्रीवेण च युध्यमानः तयोः प्रहारेण दुर्बलो भूत्वा एकं बिलं प्रविष्टवान् वाली तं निहन्तुं तत्रैव गतवान्—त्वयाऽत्रैवस्थेयंयावदहमावर्त्तेयेत्युक्त्वा सुग्री-

वम्—ततः तद्विलंमविशत्। वालिन आगमने विलम्वं विल-मुखाच्चरक्तं निर्गतं विलोक्य वाली निहत इति मत्वा विलमुखे महान्तं पाषाणं निधाय किष्किंधां गतवान् ततो वालीविलान्निर्गत्य तं पाषाणं तन्मुखएव स्थापयित्वा किष्किंधागतः ततश्च सुग्रीवो ममरिपुरिति ज्ञात्वा निष्कासितः किष्किंधातो वालिना तत आरभ्य सुग्रीवः ऋष्यमूके वसतीति रामायण वार्त्ता। उद-वासितापसानाम्—जलस्थायितपस्विनाम्। उदके वसन्तीति ते तापसास्तेषाम्। येपांवासवाहनधिषुचेति उदकस्योदादेशः। देव-तार्चनोपयुक्तकुसुमाभिः—देवयजनयोग्यपुष्पाभिः। देवतानाम-र्चनेषु उपयुक्तानि कुसुमानि यासां ताभिः। उत्पतज्जलचरपतङ्ग-पक्षपुट विगलितजलबिन्दुसेकसुकुमारकिसलयाभिः—उद्गच्छ द्वारिचरखगदलयुग्म पतित वारिपृषत् सेचनमृदुपल्लवाभिः। उत्पततां जलचराणां पतङ्गानां पक्षपुटेभ्यो विगलिताः जलविन्द वस्तेषां सेकेन सुकुमाराः किसलयाः यासां ताभिः। लतामण्ड-पतलशिखण्डिमण्डलारब्धताण्डवाभिः। वीरुदावृत प्रदेशान्तर्ग-तमयूरसमूहकृतनृत्याभिः। लतामण्डपतलेषु शिखण्डिमण्डलेना-रब्धंताण्डवं यासु ताभिः। अनेककुसुमपरिमलवाहिनीभिः। नानाविध पुष्प सौरभधारिणीभिः। अनेकेषां कुसुमानां परिमलं वहन्ति ताभिः। वनदेवताभिःअरण्यदेवीभिः। श्वासवासिताभि-रिव—निश्वासवातसुरभिताभिरिव। वनराजिभिः—काननश्रेणि-भिः। उपकण्ठतीरम्—परिवृततटम्। सरः अपरसागरशङ्किभिः —द्वितीयसमुद्रभ्रान्तिजनकैः। अपरःसागर इतिशंका येषां तैः। सलिलम्—वारि। आदातुम्—गृहीतुम्। अवतीर्णैः-वारिमध्य-प्रविष्टैः।जलधरैरिव—मेघैरिव। बहलपंकमलिनैः—प्रचुरकर्दम-मलीमसैः। बहलैः पंकैः मलिनास्तैः। वनकरिभिः। आपीयमान-सलिलम्—पीयमानजलम्। अगाधम्—तलस्पर्शरहितम्। नगा धा यस्यतत्। गाधनं गाधा। गाध्+गुरोश्च हल इत्यप्रत्ययः।

ततष्टाप् । अथवा गाध्यते तत् गाधम् नगाधम् तत् । कर्मणि घञ् । अनन्तम्—शेषरहितम् । अविद्यमानोऽन्तो यस्य तत् । अप्रतिमम्—उपमारहितम् । नास्तिप्रतिमा यस्य तत् । प्रति+मा+अङ्—प्रतिम+टाप् प्रतिमा ॥ अपाम्—वारीणाम् । निधानम्—निधिरूपम् । पम्पाभिधानम्—पम्पेति अभिधानं यस्य तत् । पद्मसरः—कमलह्रदः । पद्मानामाकर स्वरूपं सरः । पम्पायाः फलविशेषस्य पूर्वमस्यैवतटे जातत्वात्तन्नामास्य प्रचलितम् । तत्फलं च पद्मजमितिभावः ॥ यत्रच-पम्पासरसि । विकचकुवलयप्रभाश्यामायमानपत्रपुटानि—विकसत्कमलकान्तिनीलदलयुग्मानि । विकचानां कुवलयानां प्रभाभिः श्यामायमानानिपत्रपुटानि येषान्तानि । मध्यचारिणाम्—पम्पासरोऽन्तर्गतसंचरणशीलानाम् । चक्रवाकनाम्नाम्—कोकानाम् । मिथुनानि—द्वंद्वानि । अद्यापि-अधुनापि । मूर्त्तिमद्रामशापग्रस्तानि इव—साकारराघवानुक्रोशपीडितानि इव । आलोक्यन्ते—दृश्यन्ते तत्रत्यजनैरितिभावः । पुरा पम्पासरस्तीरे विप्रयोगविह्वलं रामंविलोक्य चक्रवाकाः हसन्तिस्म तदा रामस्तान् शशाप ममेव युष्मदीयोऽपि निशि नित्यं विरहः स्यादिति रामायणकथा ॥

20 And not very far from that hermitage of such a description of (the sage) Agastya the former events of which are to be evidently or visibly seen or observed (i e, clearly to be comprehended, understood or inferred) even now, there is a lake of lotuses or '*lotus lake*' (i e, one full of or abounding in lotuses), named Pampā, *which* appears or looks as if it were a second or another great sea or ocean, created or brought into existence in the vicinity of (lit 'lying

near') the hermitage of Agastya out of spite or jealosy against him by the Creator or *Brahma* having been instigated or urged by Varuna (the presiding deity of the element of water), who was enraged or greatly incensed at the drinking up of the ocean (by him),—*which* (lake) was like the sky fallen on the earth (i e, lying prostrate or flat on the ground), as it were, having had the ligaments or legatures (i e, the ties) of its joints (binding it to or) with the eight directions broken down or severed (i e, dislocated) at the time of the universal destruction,—*which* was like the place or site, from which the Earth had been uplifted by the Primordial Boar (incarnation of Vishnu), filled up with water, as it were —the water of *which* was agitated, disturbed or set in motion by the jar like (i e, round or beautiful) breasts of the maddened or intoxicated youthful *Shabar* (or mountaineer) women constantly or incessantly bathing there in,—*which* had white water lilies, blue water lilies and white lotuses fully blown in it —*which* had brilliant circular spots or moon like circles (like the eyes on the peacock s tail which it also means) formed (on its surface) by the flowing or exudation of drops (i e by the dripping) of honey from the blown or blooming lotuses —*which* had white lotuses in it that were darkened or made to look dark on account of the multitudinous clusters or swarms of black bees (settling or hovering over them),—*which* had cranes that were intoxicated or maddened with joy, screaming in

it,—*which* had a tumultuous noise made in it by the black or dark grey geese that were maddened or intoxicated with the drinking of honey from the lotuses (lit 'water-born' or 'water grown'),—the rows or lines (lit the 'wreath or garlands') of the waves or ripples in *which* were resounding, owing to their having been agitated or stirred up by the movements of hundreds of aquatic birds of many a variety,—*which* had a rainy day started in it by the (showers, as it were, from the) sprays (of water, rising) on the tops of waves or billows raised or stirred up by the winds —*which* (i e the water of which lake) was made fragrant with (i e by or an account of its contact with) the flowers adorning their hair at the time of their bath or ablution by the forest nymphs or sylvan deities, that had fearlessly descended or entered into it and were fond of or loved sporting in water,—*which* appeared beautiful or charming on account of the sweet (or low and soft) sound of the water, made by the *Kamandalus* or the (hermits' or ascetics) peculiar wooden or other water pots or vessels being filled up by the ascetics or sages, having descended into it on one of its sides —*which* was frequented or resorted to by flocks or swarms of *Kadamba* birds or swans (said to be a kind of goose with dark gray wings), moving about in the midst of a forest (i e thick or profuse clusters) of fully blown or expanded lotuses (lit, those 'opening their eyes), and having (their presence in their midst)

to be inferred (only) from their cries, on account of their being of the same colour,—*which* had its waves rendered white with the dust of sandal wood paste, that was applied to the breasts of the beautiful royal ladies (or ladies belonging to the royal or noble families) of the *Pulindas* (a people of the wild mountaineer or barbarous tribe), having descended or entered into it or its waters for the purpose of bathing,—*which* had a (sort of) sandy embankment made or formed (round it) with the heaps of pollen (dropping) from the flowers of Ketaki (trees) growing up on its borders,—*which* had its water near the bank or shore, rendered astringent or fragrant (or it may mean, 'of the red or dark red colour', *i e*, brown or yellowish-red), and pallid or pale red (*i e*, reddish), by the bark garments having been dipped in it (lit, 'made wet' or moistened), in (the process of) being washed by the ascetics, who came there from their adjacent or neighbouring hermitages,—*which* was fanned with the breeze from the leaves of trees that grew or stood near its banks (or on its outskirts or borders),—*which* had its banks (*i e*, the sight of, or the approach to, its banks) obstructed or protected [that is, which had its banks surrounded on all sides] by the groves or rows of trees *that* were rendered dark or obscure on account of the thick rows or avenues of Tamala trees (which have dark leaves), *that* had its creepers made light (*i e*, lessened in weight or heaviness), on account of their fruits having been taken or carried away (*i e*,

vast expanse or extent of the lake) —*which* was unfathomable (lit 'bottomless') or very deep,—*which* was boundless or infinite (in extent,—lit 'endless', that is, very extensive in size, indeed so extensive in size that it seemed to have no ends or bounds),—*which* was peerless or incomparable (i e, without a match or like), and *which* was the treasure or the (very) store of water And where (i, e, in which Pampa lake) the pairs of the *Chakravaka* birds or the ruddy geese having the folds of their wings darkened (i e, looking bright dark) with (or on account of) the lustre or gleam of the fully blown blue lotuses (in their proximity in the lake), and appearing as if they had been seized or stricken (i e, involved in or affected) by the curse (represented here to be of a dark colour owing to its dismal nature) of Rama in visible shape or form are to be seen or observed by one moving about in their midst (i e, in the midst either of the lake or of these birds), even now or to this day [Note If the reading be taken to be मध्यचारिणाम्' (which seems more happy or appropriate), as the adjectival compound to चक्रवाकाः, the translation of the necessary portion of it would read thus —' the pairs of the *Chakravaka* birds or the ruddy geese, *which were moving about in the midst* (of the lake), having the folds .. form, are to be seen or observed even now or to this day ' The last portion in the above translation from, 'by one moving about ' to 'of these birds)', will then disappear or be omitted]

२१–तस्यैवंविधस्य पद्मसरसः पश्चिमे तीरे राघवशरप्रहा-रजर्जरितजीर्णतालतरुखण्डस्य च समीपे दिग्गजकरदण्डानु-कारिणा जरदजगरेण सततमावेष्टितमूलतया बद्धमहालवाल इव तुङ्गस्कन्धावलम्बिभिरनिलवेल्लितैरहिनिर्मोकैर्धृतोत्तरीय इव दिक्चक्रवालपरिमाणमिव गृह्णता भुवनान्तरालविप्रकी-र्णेन शाखासंचयेन प्रलयकालताण्डवप्रसारितभुजसहस्रमुडु-पतिशकलशेखरमिव विडम्बयितुमुद्यतः पुराणतया पतनभया-दिव गगनस्कन्धलग्नो निखिलशरीरव्यापिभिरतिदूरोन्नताभि-र्जीर्णतया शिराभिरिव परिगतो व्रततिभिर्जरातिलकबिन्दु-भिरिव कण्टकैराचिततनुरितस्ततः परिपीतसागरसलिलैर्गग-नागतैः पत्ररथैरिव शाखान्तरेषु निलीयमानैः क्षणमम्बुभारा-लसैरार्द्रीकृतपल्लवैर्जलधरपटलैरप्यदृष्टशिखरदेशस्तुङ्गतया नन्द-नवनश्रियमिवावलोकयितुमभ्युद्यतः समीपवर्तिनामुपरि संच-रतां गगनतलगमनखेदायासितानां रविरथतुरङ्गमाणां सृक्क-परिस्रुतैः फेनपटलैः संदेहिततूलराशिभिर्धवलीकृतशिखरशाखो वनगजकपोलकण्डूयनलग्नमदनिलीनमत्तमधुकरमालेन लोह-शृङ्खलाबन्धनिश्चलेनेव कल्पस्थायिना मूलेन समुपेतःकोट-राभ्यन्तरनिविष्टैः स्फुरद्भिः सजीव इव मधुकरपटलैर्दुर्योधन इवोपलक्षितशकुनिपक्षपातो नलिननाभ इव वनमालोपगूढो नवजलधरव्यूह इव नभसि दर्शितोन्नतिरखिलभुवनतलाव-लोकनप्रासाद इव वनदेवतानामधिपतिरिव दण्डकारण्यस्य

नायक इव सर्ववनस्पतीनां सखेव विन्ध्यस्य शाखाबाहुभि-रुपगूढेव विन्ध्याटवीमवस्थितो महाञ्जीर्णः शाल्मलीवृक्षः।

शाल्मली वृक्षवर्णनम्

२१—तस्यैवं विधस्य—पूर्वाभिहितस्यैव। पद्मसरसः पश्चिमे-प्रतीच्ये। तीरे-तटे। राघवशरप्रहारजर्जरितजीर्णतालतरुषण्डस्य रामबाणाघातविदारितप्राचीनतालवृक्षसमूहस्य। राघवस्य शर-प्रहारेण जर्जरिताः जीर्णाः ये तालतरवः तेषां षण्डस्तस्य समीपे—अन्तिके। महान् जीर्णः शाल्मलीवृक्ष इत्यग्रिमेण सम्बधः। प्रथमान्तानिशाल्मलीवृक्षविशेषणानि। पुरा रामस्य बलं वालिवधोपयुक्तम् अस्तिनवेति रामबल परीक्षण वेलायाम् सुग्रीव प्रेरितो राम एकेनैव शरेण सप्त ताल तरुन् बिभेदेति-रामायण कथा। दिग्गजकरदण्डानुकारिणा आशाकरिशुण्डा-दण्डसदृशेन। दिग्गजस्य करदण्डमनुकरोति तेन। जरद्-गरेण-वृद्धाजगराख्यमहासर्पण। जरंश्चासावजगरः तेन अ+ अतन्। जरन्। सततम्—सन्ततम्। आवेष्टितमूलतया-आवृता-शयतया। आवेष्टितं मूलं यस्य तस्य भावस्तत्ता तया। बद्ध-महालवाल इव—निमितमृत्तिकावेष्टितखातजलाधार इव। बद्धं-महत् आलवालं यस्य सः। तुङ्गस्कंधावलम्बिभिः—उन्नत प्रकांडदेशसमाश्रितैः। तुङ्गस्कन्धमवलम्बन्तेतैः। अनिलवेल्लितैः—वायुचालितैः। अनिलेन वेल्लितास्तै.। अहिनिर्मोकैः—सर्प-कञ्चुकः। सर्पेवृत्रासुरेऽप्यहिः इति वैजयन्ती॥ धृतोत्तरीय इव-गृहीत्तोत्तरवसन इव। दिक्चक्रवालपरिमाणम्—आशामण्डल-परिमितिम्। दिशां चक्रवालस्य परिमाणम् तत् गृह्णता आद-दता। भुवनान्तरालविप्रकीर्णेन—जगन्मध्यविस्तृतेन। भुव-नस्यान्तराले विप्रकीर्णः तेन। शाखा सञ्चयेन—वृक्षावयवप्रका-

एडपुजेन । प्रलयकालताएडवप्रसारितभुजसहस्रम्—युगान्तसमयनृत्यविस्तारितबाहुदशशतम्। प्रलयकाले ताण्डवे प्रसारितं भुजसहस्रं येन तम्। उडुपतिशकल शेखरम्—चन्द्रशिरोभूषणम् शिवम्। उडुपतिः शेखरः यस्य तम्। विडम्बयितुम् अनुकर्तुम्। उद्यत इव—प्रवृत्त इव । पुराणतया—प्राचीनतया । पुराभवः पुराणः। पुरा+नः। पतनभयादिव—पातभीतेरिव । पतनाद् भयम् तस्मात् । गगनस्कंधलग्नः—आकाशशिखरसम्पृक्तः। यथा वृद्धः कंचिदाधारमाश्रित्यास्ते॥ निखिल शरीरव्यापिनीभिः—सकलदेहनिचिताभिः। निखिलेशरीरे व्यापिन्यस्ताभिः-अतिदूरमुन्नतास्ताभिः । अतिशयविप्रकृष्टोत्थिताभिः । जीर्णतया—जर्जरत्वेन । वा पुरातया॥ शिराभिरिव धमनिभिः—धमनीभिरिव लताभिः । परिगतः—परिवेष्टितः वा व्याप्तः। जरातिलकबिन्दुभिरिव वार्धक्यजातकृष्णचिन्ह विशेषैरिव । जराजन्याः येतिलकबिन्दवः तैः। कण्टकैः—शूलैः । आचिततनुः—व्याप्तदेहः । आचिता तनुर्यस्य सः । परिपीतसागरसलिलैः—गृहीत समुद्रजलैः । परिपीतं सागरस्य सलिलं यैस्तैः । इतस्ततः—समन्तात्। गगनागतैः आकाशोत्थितैः। गगनेनागतास्तैः । पत्ररथैरिव—पतत्रिभिरिव । पत्राणिरथोयेषांतैः । शाखान्तरेषु—वृक्षावयवाभ्यन्तरेषु । शाखानामन्तरास्तेषु । क्षणम्—ईषत्कालम् । निलीयमानैः अन्तर्हितैः। अम्बुभारालसैः—शीतवारिभरालस्यवद्भिः । अम्बुभारेणालसास्तैः । आर्द्रीकृतपल्लवैः—सेचितकिसलयैः । आर्द्रीकृताः पल्लवाः यैस्तैः। जलधरपटलैरपि—मेघपुञ्जैरपि। अदृष्टशिखरः—अनवलोकितशृङ्गः । अदृष्टंशिखरं यस्यसः । तुङ्गतया—उन्नतया । नन्दनवनश्रियम्—शक्रोपवनलक्ष्मीम् । नन्दननाम कस्यवनस्य श्रीः ताम्। अवलोकयितुम्—द्रष्टुम् । अभ्युद्यत इव—तत्पर इव। अभि+उत्+यम्+क्तः—अभ्युद्यतः। समी-

पर्वर्त्तिनाम्—निकटस्थानाम् । उपरिसंचरताम्—ऊर्ध्वंगच्छताम् । गगनतलगमनखेदायासितानाम्—आकाशगतिदैन्यक्लेशितानाम् । गगनतले गमनेन जातः खेदः तेनायासितास्तेषाम् । रविरथतुरङ्गमाणाम्—सूर्य्यस्यन्दनाश्वानाम् । रवेः रथेयुक्ताः तुरङ्गमाः तेषाम् । सृक्कपरिस्रु तैः—ओष्ठप्रान्तगलितैः । सृक्काभ्यां परिस्रु तास्तैः । सन्देहिततूलराशिभिः—संशयितकार्पासपुञ्जैः । सन्देहितःतूलराशिः यैस्तैः । फेनपटलैः—श्वेतलालासमूहैः । फेनानांपटलास्तैः । धवलीकृतशिखरः—शुभ्रितोर्ध्ववर्त्तिभागः । वनगजकपोलकण्डूयनलग्नमदनिलीनमत्तमधुकरमालेन—अरण्यकरिकरखर्जनपृक्तदानासक्तक्षीवभ्रमरपंक्तिकेन । वनगजानां कपोलानाम् कण्डूयनेन लग्नः मदा तेषुनिलीनाः मत्ताः मधुकरमाला यस्मिन् तेन । लोहश्रृंखलावधननिश्चलेनेव—आयसालानयन्त्रिरेणेव । कल्पस्थायिना—प्रलयकालपर्य्यन्तभाविना । मूलेन—आशयेन । समुपेतः—सहितः कोटराभ्यंतरनिविष्टैः—विलमध्यगतैः । कोटराभ्यन्तरेषुनिविष्टास्तैः । स्फुरद्भिः—स्यन्दमानैः । मधुकरपटलैः—भ्रमरसमूहैः । सजीव इव—जीवनसहित इव । विद्यमानोजीवोयस्यसः दुर्योधनइव—ज्येष्ठधार्त्तराष्ट्र इव । दुःखेन युध्यतेऽसौदुर्योधनः । बाहुलकत्वात् कर्मणिल्युट् उपलक्षित शकुनिपक्षपातः—दृष्टविहगपतत्रपतनः । पक्षे दृष्टगांधारराजसुताग्रहः । उपलक्षितः शकुनीनां पक्षैः पातः यस्मिन् पक्षे—शकुनौपक्षपातोयस्य सः । नलिननाभ इव—वासुदेव इव । नलिन नाभौ यस्य सः । गड्वादेः परा सप्तमी वाच्येतिसप्तम्यतस्य परनिपातः अन्यथा सप्तमीविशेषणेबहुव्रीहावितिपूर्वनिपातः स्यात् । ततः समासान्तोऽच् अक्ष्णोदर्शनादिति योगविभागात् । वनमालोपगूढः—अरण्यराजिसंश्लिष्टः । पक्षे विविधकुसुमस्रगालिंगितः । वनमालाभिः पक्षेवनमालया उपगूढः सः । तदुक्तम्—आजानुलम्बिनी माला सर्वर्त्तुकुसुमोज्वला ।

मध्येस्थूलकदम्बाख्या घनमालेति कीर्त्तिता । नवजलधर व्यूह इव—नूतनमेघसमूह इव । नवानां जलधराणां व्यूहः सः । नभसिदर्शितोन्नतिः—आकाशेप्रकटितौन्नत्यः पक्षे श्रावणेमासि अवलोकितवृद्धिः । दर्शिता उन्नतिर्येनसः । वनदेवतानाम् । अखिलभुवनावलोकनप्रासाद इव—सकलजगद्दर्शनमहाभवनमिव । अखिलानां भुवनतलानामवलोकनाय प्रासादः सः । दण्डकारण्यस्याधिपतिरिव स्वामीव । सर्ववनस्पतीनाम्—सकलविधतरूणाम् । वनस्पतिवृक्षमात्रेविना पुष्पैः फलद्रुमे इतिविश्वः । वनस्यपतिः स । पारस्करप्रभृतित्वात्सुट् । नायक इव—प्रभुरिव । विंध्यस्यगिरेः सखेव—सुहृदिव । शाखाबाहुभिरुपगुह्येव—वृहत्प्रकाण्डभुजैः समालिंग्येव । शाखाएव बाहवस्तैः विंध्याटवीम्—विंध्याचलम् उपगुह्येव । अवस्थितः विद्यमानः । महान्—वृहत् जीर्णः—पुराणः । शाल्मलीवृक्षः ।

21 On the western bank of that lotus-lake of such a description, and near or in the vicinity of the group or cluster (*i e*, the clump) of old palm trees shattered by the stroke of the arrows of Raghava (a descendant of Raghu, *i e*, Rāma), there is a very old (or a huge and old) silk-cotton tree, which on account of its root being constantly surrounded or encircled round by an old huge serpent (the boa-constrictor), imitating or resembling the pole like trunk of the guardian elephant of a Quarter seemed to have a basin for water formed round it (*i e* its root), as it were,—which, with (or on account of) the sloughs of snakes, hanging down from (or on) its lofty stem or trunk and set in motion by (or

waving in) the wind, seemed as if it were putting on (or clad in) an upper garment ,—which with its cluster of branches, that lay spreading (lit were scattered over) through the intervening space of the sky (*i e*, that lay far extended into the sky), and appeared as though they were taking a measure of the various ('lit the group of the) directions, seemed ready to imitate or resemble the one (*i e*, the God Shiva), as it were, who has the digit of the moon (*i e*, the crescent moon, lit the 'lord of the stars') as his crest ornament, and who had a thousand of his arms stretched out in dance at the time of the universal destruction ,—which (was so high that it) seemed to recline (lit stood reclined) against the shoulder of the sky, on account of the fear as it were, of a fall or tumbling down due to old age ,—which, being surrounded by creepers, that pervaded or spread over its whole trunk and rose or reached very high up, seemed as though it were covered all over by veins that pervaded its whole body, and looked (very) pro minent to a great extent, on account of its old age, as it were,—the *trunk or stem (lit the body) of* which was full of or covered over with thorns, (and seemed) as if (it were so covered over) with the moles or dark spots resembling a '*Tilaka* or mark on fore head (made with sandal wood paste or other fragrant substance), caused by old age —the top region of which was not seen even by the masses of clouds, that drained or drew up (lit drank) the water of the sea

or ocean in various places (lit hither and thither) and descended or came down from (or through) the sky, like birds as it were, and rested for a moment on (or hid themselves in) the intervening spaces of its branches, being heavy or weary with the weight of water, and (thereby) moistened the foliage thereof —which, on account of its (great) height or loftiness, seemed as if it were ready or striving to have a look into (or peep at) the majestic glory of the '*Vandan*' forest (name of the beautiful garden of Indra the lord of the gods) as it were —which had its top branches rendered white with the heaps of cotton (flakes sticking to them) that were mistaken for or confounded with the masses of foam or froth falling from the corners of the mouths of horses (lit quick goers') yoked to the chariot of the sun which (horses) were moving (i e running their course) just above it (and thus indicates the great height of the tree), and were made weary with the fatigue of travelling through the region (lit surface) of the sky —which was coloured with a root having rows of intoxicated black bees lying on or sticking to the ichor adhering or

which takes place the destruction of the universe), —which, on account of the swarms of bees that had entered the interior of its hollows, and were flashing or moving about it, seemed to be endowed or throbbing with life, as it were (i e, appeared as if it were alive with them),—which, having witnessed (or had displayed or observed on it) the flapping or falling of the wings of birds was like Duryodhana as it were who showed (or in whom was seen) a partiality or great liking for Shakuni (his maternal uncle) [or it might also mean —'for whom a partiality was manifested by Shakuni], which, being surrounded (lit, 'embraced i e shrouded or sheltered in) by a row or line of woodlands or forests was like Vishnu or Vasudeva (lit, 'one having a lotus on his navel, an epithet of Vishnu or Krishna), as it were, being adorned with the (celestial garland called) *Vanamala* [which is reputed to be 'a garland extending as far below as the knees, and consisting of flowers of all the seasons and having in the centre of it a large *Kadamba* flower'] or encircled by a chaplet of a particular variety of flowers called Vanamala —which, having shown or exhibited its height into the sky was like a collective mass of new clouds, as it were that appear rising or increasingly in the month of Shravana or in the rainy season —which (was so high that it) looked like a royal palace (or lofty observation tower) of the sylvan nymphs or deities as it were wherefrom they were to observe or have a

glance of the whole world — which was like the lord of the Dandaka forest, as it were ,—which was like a leader (*i e*, the foremost or best, being of the longest standing or size) of all the trees, as it were ,—which was like a friend or companion of the Vindhya mountain, as it were , and which stood (there) embracing (lit,'having embraced', *i e*, surrounding or covering on all sides) the Vindhya forest, as it were, with its (large) arm like branches

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२२–तत्र च शाखाग्रेषु कोटरोदरेषु पल्लवान्तरेषु स्कन्ध-संधिषु जीर्णवल्कलविवरेषु महावकाशतया विश्रब्धविरचित-कुलायसहस्राणि दुरारोहतया विगलितविनाशभयानि नाना-देशसमागतानि शुकशकुनि कुलानि प्रतिवसन्ति स्म। यैः परिणामविरलदलसंहतिरपि स वनस्पतिरविरलदलनिचय-श्यामल इवोपलक्ष्यते दिवानिशं निलीनैः। ते च तस्मिन्व-नस्पतावतिवाह्य रजनीमात्मनीडेषु प्रतिदिनमुत्थायो-त्थायाहारान्वेषणाय नभसि विरचितपङ्क्तयो मदकलहलधर-हलमुखोत्क्षेपविकीर्णबहुस्रोतसमम्बरतले कलिन्दकन्यामिव दर्शयन्तः सुरगजोन्मूलितविगलदाकाशगङ्गाकमलिनीशङ्कामुप-जनयन्तो दिवसकररथतुरगप्रभानुलिप्तमिव गगनतलमुपपाद-यन्तः संचारिणीमिव मरकतस्थलीं विडम्बयन्तः शैवलपल्ल-वावलिमिवाम्बरसरसि प्रसारयन्तो गगनवितते: पक्षपुटैः

कदलीदलैरिव दिनकरखरकरनिकरपरिखेदिताशामुखानि वीजयन्तो वियति विसारणीं शष्पवीथीमिवारचयन्तः सेन्द्रायुधमिवान्तरिक्षमादधाना विचरन्ति स्म शुकशकुनयः कृताहाराश्च पुनः प्रतिनिवृत्यात्मकुलायावस्थितेभ्यः शावकेभ्यो विविधान्फलरसान्कममञ्जरी विकारांश्च प्रहतहरिणरुधिरानुरक्तशार्दूलनखकोटिपाटलेन चञ्चुपुटेन दत्त्वा दत्त्वाधरीकृतसर्वस्नेहेनासाधारणेन गुरुणापत्यप्रेम्णा तस्मिन्नेव क्रोडान्तर्निहिततनयाः क्षपाः क्षपयन्ति स्म ।

२२—तत्र च तस्मिन् वृक्षे। शाखाग्रेषु—वृक्षावयवाग्रभागेषु। कोटरोदरेषुविवराभ्यन्तरेषु। कोटराणामुदराणि तेषु। स्कंधसंधिषु प्रकाण्डसंयुक्तस्थलेषु। जीर्णवल्कल विवरेषु च—प्राचीनतरुत्वक्रंध्रेषु। जीर्णस्य वल्कलस्यविवरास्तेषु। महावकाशतया—बृहदन्तर्विस्तारतया। महान् अवकाशो,येषां तेषांभावस्तत्ता तया। विश्रब्ध विरचितकुलायसहस्राणि—निःशंकनिर्मितनीडसमूहानि विश्रब्धं विरचितं कुलायानां सहस्राणि येस्तानि। दुरारोहतया—दुःखेनारोढुंशक्यतया। दुर्+आ+रुह+खल् दुरारोह+तल्+टाप्। विगलितविनाशभयानि—नष्टकिरातादिनाशभीतिकानि। विगलितं विनाशाद्भयं येषान्तानि। नानादेशसमागतानि विविधजनपदसमायातानि। नानादेशेभ्यःसमा गतानि तानि। शुकशकुनिकुलानि—कीरकीरभिन्नपतत्रिसमूहाः शुकाश्च शकुनयश्च तेषां कुलानि तानि। शुकानामपि शकुनित्वात् पृथगुपादानम् स्वस्य विशिष्टता सूचनेन स्वोत्पत्ति बोधनाय। प्रतिवसन्तिस्म—तिष्ठन्तिस्म। वा ऊषुः॥ यैः—पक्षिभि.। दिवानिशम्—रात्रिन्दिवम्। दिवा च निशाचानयोः समाहारः

सत् । निलीनै—व्याप्तैः । परिणामविरलदलसंहतिरपि परिपाकालपपत्रसमूहोऽपि । सः—असौ । वनस्पतिः शाल्मलीवृक्षः । अविरलदलनिचयश्यामल इव—घनपत्रपुंजनील इव । अविरलानां दलानां निचयेनश्यामलः सः । उपलक्ष्यतेदृश्यते । तत्रत्यपतत्रिणां दलवत् श्यामलत्वात् इतिभावः ।

शुकोत्पत्तिवर्णनम्

प्रथमान्तानिपक्षिविशेषणानि सन्ति ।

तेच—शुकशकुनयः विचरन्तिस्मेत्यागामिनान्वयः । तस्मिन् वनस्पतौ—शाल्मलीवृक्षे । आत्मनीडेषु स्वकुलायेषु । आत्मनो-नीडास्तेषु । निशाम्—रजनीम् । रञ्जयतिस्वप्रभया सर्वंजगत् सा रजनी । अतिवाह्यातिवाह्य—प्रतिदिनंगमयित्वा । प्रतिदिनम्—अनुदिवसम् । उत्थायोत्थाय—उद्विश्योद्विश्य । वा—उद्बुध्योद्बुध्य । आहारान्वेषणाय—भोज्यगवेषणाय । आ+हृ+घञ्—आहारः । आङ्—पूर्वकहृधातो भोजनार्थः । तदुक्तम्—उपसर्गेण धात्वर्थो बलादन्यत्रनीयते प्रहाहारसंहारविहारपरिहारवत् ॥ नभसि—आकाशे । विरचित पंक्तयः—बद्धमालाः । मदकलहलधरहलमुखोत्क्षेप विकीर्ण बहुस्रोतसम्—सुरापानमत्त बलभद्रलांगलाग्रभागापकर्षणविक्षिप्तानेकप्रवाहाम् । मदेनकलो योहलधरस्तस्य हलस्यमुखेन उत्क्षेपः तेनविकीर्णानि बहूनि-स्रोतांसि यस्यास्ताम् । कलिन्दकन्यामिव—कालिन्दीमिव । अम्बरतले—गगने । दर्शयन्तः पेक्षयन्तः । सुरगजोन्मूलितविगलदाकाशगंगाकमलिनीशंकाम्—ऐरावतोत्पाटितवियन्मन्दाकिनीपद्मिनी भ्रमम् । सुरगजेनोन्मूलिता विगलन्ती या आकाश गंगा तस्याः कमलिन्याः शंकाताम् । उपजनयन्तः—दर्शयन्तः । दिवसकररथतुरगप्रभानुलिप्तमिव—सूर्य्यस्यन्दनाश्व हरित्कान्ति

समुपदिग्धमिव। दिवसकरस्यरथस्य ये तुरगास्तेषां प्रभया अनुलिप्तम् तत्। गगनतलम्वियत्। उपपादयन्तः—जनयन्तः। संचारिणाम्—गमनशीलाम्। मरकतस्थलीम्—नीलमणि-अकृत्रिमभूमिम्। मरकतानांस्थलीताम्। (प्रायेण सर्वत्र षष्ठ्याः एकवचनान्तस्यैव समासोभवति यथा राज्ञः पुरुषः राजपुरुषः। परन्तु गमकमकरणादि बलाद् द्विवचनान्तस्य बहुवचनान्तस्य च वृत्तिः तद्धित समासादिर्भवति यथा माघे। भवतो गिरामित्यर्थे—भवद्गिरामवसरप्रदानाय वचांसिनः—इति प्रयोगः किंच यथा मुद्गक्रीतेऽर्थे इह मुद्गैरिति बहुवचनेन विग्रहः सम्भवाद् भवति। तदुक्तम् भाष्ये—वृत्तौहि उपसर्जनानामेकत्वसंख्यौत्सर्गिकी द्वित्वादिकन्तु यत्नलभ्यमिति॥ स्थल शब्दात् अकृत्रमेऽर्थे जानपदेत्यादि सूत्रेणङीप्। स्थली॥ विडम्बयन्त इव—अनुकुर्वन्तइव। शैवल पल्लवावलीम्—शैवालदलश्रेणिम्। अम्बरसरसि—आकाशहृदे। अम्बरं सर इव तस्मिन्। प्रसारयन्त इव—विस्तारयन्त इव। तेषां शैवलवद्हरिद्वर्णत्वात् अतिक्षुद्रत्वाच्चेतिभावः। कदलीदलैरिव—रम्भापल्लवैरिव। गगनवितनैः—आकाशव्याप्तैः। पक्षपुटैः—संपृक्तपतत्रैः। दिनकरखरकरनिकरपरिखेदितानि—सूर्यप्रचण्डकिरणनिचयायासितानि। दिनकरस्य खराणां कराणांनिकर स्तेन परिखेदितानि तानि। आशामुखानि—दिशाग्रभागान्। वीजयन्तः स्ववातैः स्पर्शयन्तः। वियति—विहायसि। पुंस्याकाश विहायसीत्यमर.। विसारिणीम्—विसृमराम्। शष्पवीथीम्—नवीनतृण भूमिम्। आरचयन्तः—निर्मितवन्तः इव। अन्तरिक्षम्—आकाशम्। अन्तरा—भूमिगगनमध्ये क्षान्तमिति अन्तरिक्षम्। सेन्द्रायुधमिव शक्रधनुः सहितमिव। इन्द्रायुधशक्रधनुरित्यमरः। आदधानाः विदधतः। तेषां श्रेणीनां विविधवर्णत्वात्। शुकशकुनयः—कीरविहगाः।

विचरन्तिस्म—पर्य्यटन्तिस्म । कृताहाराश्च—भुक्ताश्च । पुनः भूयः । प्रतिनिवृत्य—परावृत्य । आत्मकुलायावस्थितेभ्यः—निजनीडगतेभ्यः । शावकेभ्यः—शिशुभ्यः । विविधान् अनेकान् । विभिन्ना विधा—प्रकारोयेषां तान् । फलरसान्प्रसवद्रवान् । कलममंजरी विकारांश्च—धान्यवल्लरीस्थिततण्डुलकणान् । कलमानां मंजरीषुस्थिताः विकाराः तान् । प्रहतहरिणरुधिरानुरक्तशार्दूलनखकोटि पाटलेन—विनाशितमृगरक्तरक्तीकृतसिंहकरजाग्रभागश्वेतरक्तेन । श्वेतरक्तस्तु पाटलः ,इत्यमरः । प्रहतानां मृगानां रुधिरेण अनुरक्ता या शार्दूलनखकोटिः तद्वत् पाटलस्तेन । चंचूपुटेन—स्वमुखाग्रभागेन दत्त्वा—अर्पयित्वा अधरीकृतसर्वस्नेहेन—न्यूनीकृतसन्तानान्यवस्तुसकलानुरागेण । अधरीकृतः सर्वः स्नेहः येन तेन । असाधारणेन—असमानेन । गुरुणा—महता । अपत्यस्नेहेन—सन्ततिप्रीत्या । तस्मिन्नेवशाल्मलीवृक्ष एव । क्रोडान्तर्निहिततनयाः—उत्संगमध्यस्थापितसुताः । क्रोडानामन्तर्निहिताः तनयाः यैस्ते । क्षपाः—निशा । क्षपयन्तिस्म—निन्युः ।

22. And there (i e, on that silk cotton tree) on the tops or ends of its branches, in the interiors of its hollows, in the intervening spaces of its leaves, in the joints of its stem or trunk (formed with the branches), and in the interstices of its old bark, there lived flocks of parrots and (other) birds which had come together from various countries, which, on account of there being plenty of (lit, a large) space (available on it), had built thousands of nests on it in confidence (of safety, i e, without any fear of molestation or destruction), and which, on account of its being extremely difficult

to climb, had (all) their fear of destruction dispelled or removed (lit, fully dropped down) (and) on account of which (flocks of parrots and other birds) sitting or lying down on it throughout the day and night, that (silk cotton) tree, though having or possessing a collection of but a few leaves on account of its great or advanced (i e fully ripe or old) age, looked darkish or presented a darkish appearance with the mass of thick (green) foliage, as it were And those parrots and (other) birds, having repeatedly passed night after night in their own nests on that tree, and repeatedly getting up day after day, used to wander or fly about in search of their food in the sky) having formed themselves into rows, and (appearing in that state) to be exhibiting the river Jamna (lit, 'the daughter of Kalinda', the mountain from which it takes its rise), [as it were on the floor of the sky, having had its many or numerous streams scattered about (in various directions) by the throwing up (of its waters) with the end of his ploughshare by Balarama (lit, the 'plough holder',—an epithet of Balarama from the peculiarity of his weapon, namely a plough, that he holds or wields), raving or talking indistinctly like a drunkard in intoxication,—to be producing an impression or creating a suspicion or doubt as if they were a (green lotus plant of the celestial Ganges, falling down (from heaven) having been uprooted by (Airavata) the elephant of the gods or Indra,—to be making the floor of the sky besmeared.

as it were, with the (green) splendour of the horses (which are represented as being of a green colour) yoked to the chariot of the sun (lit, the 'causer or producer of the day') —to be imitating (or resembling) an emerald plot (*i e*, *a tract or piece*) *of land in* motion, as it were ;—to be spreading (or causing to float) a line or row of the leaves of (green) moss, on the (surface of the) lake like sky, as it were —to be fanning the faces of the (various lady like) Quarters, oppressed by a mass of the fierce rays of the sun, with the folds or extremities of their wings extended or stretched out in the sky, as if with the leaves of plantain trees, as it were ,—to be forming or constructing a pathway of tender green grass, as it were, extending or stretching forth into the sky ,—(and lastly) to be making the sky endowed with or possessed of a rain bow, as it were [In a rain bow consisting of the seven colours, the red and the green predominate Hence the long rows of parrots maintaining their flight in the sky, with the green colour of their bodies and the red colour of their beaks gave them the appearance in the poet's fancy, of a rain bow] And when or after they had procured or provided themselves with (*or it may also mean taken*) *their* meals, they, having returned again, and given, in accordance with their long standing habit to their young ones that remained (behind) in their own (respective) nests, the juice of fruits of various kinds and the *products* (*i e the grains or corn*) *of the*

slender stalks of rice, with the (pointed) hollows of their beaks which were red like the tip or pointed end of a tiger's nail or claw, reddened with the blood of an antelope or deer (killed by it), and having, on account of their great and extraordinary parental affection that surpassed or threw into the back ground (lit, lowered down) all other (kinds of) affection, placed them (lit, their 'sons', *i e*, their young ones) under their wings (lit, 'in the inside of their laps'), passed (or used to pass) their nights on that very (tree)

२३–एकस्मिंश्च जीर्णकोटरे जायया सह निवसतः पश्चिमे वयसि वर्तमानस्य कथमपि पितुरहमेवैको विधिवशात्सूनुरभवम् । अतिप्रबलया चाभिभूता ममैव जायमानस्य प्रसववेदनया जननी मे लोकान्तरमगमत् । अभिमतजायाविनाशशोकदुःखितोपि खलु तातः सुतस्नेहादन्तर्निगृह्य पटुप्रसरमपि शोकमेकाकी मत्संवर्धनपर एवाभवत् । अतिपरिणतवयाश्च कुशचीरानुकारिणीमल्पावशिष्टजीर्णपिच्छजालजर्जरामवस्रस्तांसदेशशिथिलामपगतोत्पतनसंस्कारां पक्षसंततिमुद्वहन्नुपारूढकम्पतया च संतापकारिणीमङ्गलग्नां जरामिव विधुन्वन्नकठोरशेफालिकाकुसुमनालपिञ्जरेण कलममञ्जरीदलनमसृणितक्षीणोपान्तलेखेन स्फुटिताग्रकोटिना चञ्चुपुटेन परनीडनिपतिताभ्यः शालिवल्लरीभ्यस्तण्डुलकणानादायादाय

तरुमूलनिपतितानि शुककुलावदलितानि फलशकलानि समाहृत्य परिभ्रमितुमशक्तो मह्यमदात्। प्रतिदिवसमात्मना च मदुपभुक्तशेषमकरोदशनम्।

२३—एकस्मिंश्च—कतमेच। जीर्णकोटरे प्राचीनबिले। जायया—भार्यया। सह—साकम्। निवसतः निष्ठतः। पश्चिमे वयसि—वार्धक्ये। वर्त्तमानस्य—विद्यमानस्य। पितुः—जनकस्य। कथमपि—महाक्लेशेन विधिवशात्—दैवायत्तत्वात्। अहम्—वैशम्पायन.। एकः—केवलः। सूनुः—सुतः। अभवम्—जातः। ममैव जायमानस्य—वैशम्पायनस्योत्पत्त्या। अति-प्रबलया—नितान्ततीव्रया। प्रसववेदनया—सुतजननपीडया। मे—मदीया। जननी—माता। लोकान्तरम्—परलोकम्। वा पञ्चत्वम्। अगमत्—गता। अभिमतजायाविनाशदुःखितोऽपि—प्रियभार्यामरणक्लेशितोऽपि। अभिमतायाः—जायायाः विनाशेन दुःखित. सः। खलु निश्चयेन। तात.—पिता। पटुप्रसरमपि—महाप्रबलमपि। पटुःप्रसरो यस्यतम्। शोकम्—शुचम्। सुतस्नेहात्—मयानुरागात्। सुते वा सुतस्यस्नेहः तस्मात्। अन्तः—हृदये। निगृह्य—निरुध्य। एकाकी—असहायः। मत्संवर्धनपरः—मदीयपोषणतत्परः। मम संवर्धने परः सः। एव—हि। अभवत्। आसीत्। अतिपरिणतवयाश्च परमवृद्धः। अतिपरिणतं वयो यस्य सः। कुशचीरानुकारिणीम्-दर्भनिर्मितप्राचीनवास सदृशीम्। अल्पावशिष्ट जीर्णपिच्छ जालजर्जराम्—स्तोकावशेषविशीर्णपर्णसमूहजीर्णाम्। अल्पम-वशिष्टं जीर्णं पिच्छजालं तेन जर्जरा ताम्। अवस्रस्तांसदेश-शिथिलाम्—अवनतस्कन्धस्थानापुष्टावयवसंयोगाम्। अवस्रस्ते अंसदेशे शिथिला ताम्। अपगतोत्पतनसंस्काराम्—नष्टोड्डय-नसामर्थ्याम्। अपगतः उत्पतने संस्कारो यस्याः ताम्। परा-

संततिम्—पतत्रनिचयम् । उद्वहन्—धारयन् । उपारूढकम्पतया—प्राप्तकम्पनतया । उपारूढः कम्पो यस्यां तस्याः भावस्तत्ता तया । सन्तापकारिणीम् क्लेशजनयित्रीम् । अङ्गलग्नाम्-देहसम्बद्धाम् । अंगे लग्ना ताम् । जरामिव—वृद्धत्वमिव । विधुन्वन्—कम्पयन् वा पक्षपुटं चालयित्वा अल्पं गच्छन् । अकठोरशेफालिकाकुसुमनालपिञ्जरेण—कोमलनिर्गुण्डीप्रसूनवृन्तपिङ्गलवर्णेन । अकठोरस्य शेफालिका कुसुमस्य नालवत् पिञ्जरस्तेन कलममंजरीदलनमसृणितक्षीणोपान्तलेखेन—धान्यविशेषमंजरीखण्डनश्लक्ष्णितकृशप्रान्तरेखेण । कलममंजरीणाम् दलनेन मसृणिता क्षीणा उपान्तलेखा यस्य तेन । स्फुटिताग्रकोटिना—क्षीणाग्रभागेन । स्फुटिता अग्रकोटिः यस्य तेन । चंचूपुटेन—मुखाग्रभागेन । परनीडनिपतिताभ्यः—अन्यकुलायच्युताभ्यः । परेषां नीड़ेषु निपतितास्ताभ्यः । शालिवल्लरीभ्यः—धान्यमंजरीभ्यः । तण्डुलकणान्—धान्यविकारांशान् । तण्डुलानां कणास्तान् । आदायादाय—भूयोगृहीत्वा । तरुमूल निपतितानि च—वृक्षाधोभागस्थितानि । शुककुलावदलितानि कीरसमूहखण्डितानि । शुककुलेनावदलितानितानि । फलशकलानि । प्रसवखण्डानि । मिस्रंशकलखण्डेया इत्यमरः । समाहृत्य—आनीय । परिभ्रमितुम्—चलितुम् । अशक्तः—असमर्थः । मह्यम्—वैशम्पायनाय । अदात्—अर्पितवान् । प्रतिदिवसम्—प्रत्यहः । आत्मना च—स्वेन च । मदुपभुक्तशेषम्—वैशम्पायनभक्षितावशिष्टम् । मयाउपभुक्तात् शेषस्तत् । अशनम्—भोज्यम् अकरोत्—भुक्तवान् ।

23. Somehow or other it so happened that (or as fate would have it), I was the only son or offspring (born) to my father, who was in the decline (it, the

'*western*', *i e*, the latter or declining as opposed to the '*eastern*' or rising period) of his life, and was living with his wife in one of its old hollows And my mother, being overwhelmed with a very severe labour pain at the time of my own birth (lit, 'of my very self being born'), went or passed away to the other world (*i e*, died) Now my father, though sorely afflicted or distressed with sorrow at the death of his beloved (lit, desired or well regarded) wife, yet having, on account of an affection for a son (*i e*, his parental affection) restrained inwardly or within himself that sorrow, which so keenly affected his whole being (*i e*, came or spread over him so intensely or poignantly), and being (left all) alone, came only (or indeed) to be occupied or taken up completely with fostering or bringing me up (*i e*, concentrated his attention and thoughts exclusively on my rearing) And being very far advanced in age, and unable (*i e*, not strong enough) to wander or move about, carrying or possessing wide or expansive (lit 'an expanse of') wings, which resembled a tattered rag, or a strip or piece of old and torn cloth made of *Kusa* grass, which (wings) had become decayed or torn up in parts on account of but a few (or a small quality of) old tail feathers being still left on them which had become loose or infirm on account of the region of his shoulders (*i e*, the shoulder blades) hanging or drooping down (due to his having grown weak and decrepit), and which had lost all their power or faculty of flying up (into the air)

and appearing, with or on account of the (natural) tremor or quivering (of his body) which had increased or seized upon him, to be dispersing or shaking off (from his person) the *old age*, as it were, which had stuck or clung (*i.e.*, adhered closely, as it were) to his body, and was causing him (a good deal of mental) torture or (physical) affliction, my father, having repeatedly (from day to day, in accordance with a long-standing habit) taken or picked up small or minute particles of rice-grains, from the pedicles or stalks of rice-plants, fallen from the other nests or the nests of other birds, and having collected or gathered together small bits or (crumb-like) pieces of fruits, that had been cracked or broken up by the flocks of parrots, and had fallen at the root of the tree, with the (pointed) hollow of his beak, which was of a reddish yellow or brown colour, like (that of) the stem or stalk of a *Shephālikā* or *Nirgundi* flower that was not yet fully matured or developed (lit. '*not hard*' or matured), the border line or portion of which (beak) had become smooth and worn out on account of the breaking of the slender stalks or pedicles of standing rice-crops, and the pointed end or tip of which had become cracked or partially broken,—used to give (the same) to me. And every day (or day after day), he himself used to feed upon what was left over after I had taken my food or meal.

२४—एकदा तु प्रभातसंध्यारागलोहिते गगनतलकमलिनीमधुरक्तपक्षसंपुटे वृद्धहंसे इव मन्दाकिनीपुलिनादपरजलनिधितटमवतरति चन्द्रमसि परिणतरङ्कुरोमपाण्डुनि व्रजति विशालतामाशाचक्रवाले गजरुधिररक्तहरिसटालोमलोहिनीभिरातप्तलाक्षिकतन्तुपाटलाभिरायामिनीभिरशिशिरकिरणदीधितिभिः पद्मरागरत्नशलाकासंमार्जनीभिरिव समुत्सार्यमाणे गगनकुट्टिमकुसुमप्रकरे तारागणे संध्यामुपासितुमुत्तराशावलम्बिनि मानससरस्तीरमिवावतरति सप्तर्षिमण्डले वेलातटगतविघटितशुक्तिसंपुटविप्रकीर्णमरुणकरप्रेरणाधोगलितमुडुगणमिव मुक्ताफलनिकरमुद्वहति धवलितपुलिनतटमुदन्वति पूर्वेतरे तुषारबिन्दुवर्षिणि विबुद्धशिखिकुले विजृम्भमाणकेसरिणि करिणीकदम्बकप्रबोध्यमानसमदकरिणि क्षपाजलजडकेसरं कुसुमनिकरमुदयगिरिशिखरस्थितं सवितारमिवोद्दिश्य पल्लवाञ्जलिभिः समुत्सृजति कानने रासभरोमधूसरासु वनदेवताभासादानां तरूणां शिखरेषु पारावतमालायमानासु धर्मपताकास्विव समुन्मिषन्तीषु तपोवनाग्निहोत्रधूमलेखास्ववश्यायसीकरिणि लुलितकमलवने रतिखिन्नशबरसीमन्तिनीस्वेदजलकणिकापहारिणि वनमहिषरोमन्थफेनबिन्दुवाहिनि चलितपल्लवलतालास्योपदेशव्यसनिनि विघटमानकमलखण्डमधुसीकरासारवर्षिणि कुसुमामोदतर्पितालिजाले निशावसानजातजडिम्नि मन्दमन्दसंचारिणि प्रवाति प्राभातिके मातरिश्वनि कमलवन-

प्रबोधमङ्गलपाठकानामिभगण्डडिण्डिमानां मधुलिहां कुमुदोदरेषु घनघटमानदलपुटनिबद्धपक्षसंहतीनामुच्चरत्सु हुंकारेषु प्रभातशिशिरमारुताहतमुत्तप्तजतुरसाश्लिष्टपक्ष्ममालमिव सशेषनिद्रा जिह्मतारं चक्षुरुन्मीलयत्सु शनैः शनैरूपरशय्याधूसरक्रोडरोमराजिषु वनमृगेष्वितस्ततः संचरत्सु वनचरेषु विजृम्भमाणे श्रोत्रहारिणि पम्पासरःकलहंसकोलाहले समुल्लसति नर्तितशिखण्डिमण्डले मनोहरे वनगजकर्णतालशब्दे क्रमेण च गगन तलमार्गमवतरतो दिवसकरवारणस्यावचूलचामरकलाप इवोपलक्ष्यमाणे मञ्जिष्ठारागलोहिते किरणजाले शनैः शनैरुदिते भगवति सवितरि पम्पासरःपर्यन्ततरुशिखरसंचारिण्यध्यासितगिरिशिखरे दिवसकरजन्मनि हृततारे पुनरिव कपीश्वरे वनमभिपतति बालातपे स्पष्टे जाते प्रत्यूषसि नचिरादिव दिवसाष्टमभागभाजि स्पष्टभासि भास्वति भूते प्रयातेषु यथाभिमतानि दिगन्तराणि शुककुलेषु कुलायनिलीननिभृतशावकसनाथेपि निःशब्दतया शून्य इव तस्मिन्वनस्पतौ स्वनीडावस्थित एव ताते मयि च शैशवादसंजातबलसमुद्भिद्यमानपक्षपुटे तातस्य समीपवर्तिनि कोटरगते सहसैव तस्मिन्महावने संत्रासितसकलवनचरः सरभसमुत्पतत्पतत्रिपक्षपुटशब्दसंततो भीतकरिपोतचीत्कारपीवरः प्रचलितलतारकुलितमत्तालिकुलक्वणितमांसलः परिभ्रमदुद्घोणवनवराहरवघर्घरो गिरिगुहासुप्तप्रबुद्धसिंहनादोपबृंहितः कम्पयन्निव तरुन्भगी-

रथावतार्यमाणगङ्गाप्रवाहकलकलबहलो भीतवनदेवताकर्णितो मृगयाकोलाहलध्वनिरुदचरत् । आकर्ण्य च तमहमश्रुतपूर्वमुपजातवेपथुरर्भकतया जर्जरितकर्णविवरो भयविह्वलः समीपवर्तिनः पितुः प्रतीकारबुद्ध्या जराशिथिलपक्षपुटान्तरमविशम् ।

प्रभातवर्णनम्

२४—एकदा तु—एकस्मिन् समये । स्पष्टे जाते प्रत्युषसि—मृगयाकोलाहलध्वनिरुदचरत् इति दूरेणान्वयः । प्रभातसंध्यारागलोहिते—प्रत्यूषरुधिररक्तिमरक्ते । प्रभातस्य संध्यायाः रागेण लोहितस्तस्मिन् । गगने-वियति । चन्द्रमसि । अनयोरुभयोरपि पूर्वं विशेषणम् । चन्द्रमसि—शशिनि । कमलिनीमधुरक्तपक्षसंपुटे—पद्मिनीमकरन्दरंजितपत्रयुगले । कमलिन्याः मधुना रक्तः पक्षसम्पुटो यस्य तस्मिन् । वृद्धहंस इव जीर्णमराल इव । मन्दगतिबोधनाय वृद्धपदोपादानम् मन्दाकिनीपुलिनात्—आकाशगंगासैकतात् । मन्दाकिनी वियद्गंगा इत्यमरः । मन्दाकिन्याः पुलिनन्तस्मात् अपरजलनिधितटं—पश्चिमसागरतीरम् । अपरस्य जलनिधेस्तटस्तम् । अवतरति—आरोहति सति । आशाचक्रवाले दिङ्मण्डले । परिणतरङ्कुरोमपाण्डुनि—वृद्धरङ्कुसंज्ञकमृगलोमवर्णशुभ्रे । परिणतस्य रंकोः रोमवत् पाण्डु तस्मिन् । पाण्डुस्तु पीतभागार्धः केतकीधूलिसन्निभः इति शब्दार्णवः ॥ रंकोः देहे वृद्धावस्थायामेव पाण्डुरोमोत्पत्तिरिति सूचनार्थमेव परिणतपदोपादानम् । विशालताम्—निर्मलताम् । व्रजति—गच्छति । गजरुधिर रक्तहरिसटालोहिनीभिः—स्वमारित हस्तिरक्तरक्तवर्णसिंहजटावर्णाभिः । गजस्य रुधिरेणरक्तायाः

हरिसटायाः इवलोहिन्यस्ताभिः। वर्णादनुदात्तात्तोपधात्तोन इति-सूत्रेण लोहितशब्दान्ङीप् तस्य च नः। लोहिनी। प्रतप्तलाक्षिक-तन्तुपाटलाभि:—उष्णीकृतजतुसूत्रश्वेतरक्ताभिः। प्रतप्ताः येलाक्षिका स्तन्तवः तद्वत् पाटलाः ताभिः। लाक्षाशब्दात्—तेन-निर्मितमित्यर्थे ठक्। लाक्षिकः। आयामिनीभिः—दीर्घाभिः। आ+यम्+घञ्—आयाम+इनिः मत्वर्थीयः—आयामिन्+ङीप् आयामिनी। अशिशिरकिरणदीधितिभिः—भानुप्रभाभिः। अशिशिराः किरणाः यस्य तस्य दीधतयस्ताभिः। पद्मरागशलाकासम्मार्जनीभिरिव—लोहितरत्नैपिकाकूर्चिकाभिः। पद्मरागस्य शलाकाभिः निर्मिताः सम्मार्जन्यः ताभिः। सम्मार्जन्ति अनया सा सम्मार्जनी करणाधिकरणयोरिति करणे ल्युट् सम्मार्जनः ततः टिड्ढाणञिति ङीप्। गगनकुट्टिमकुसुमप्रकरे—आकाशबद्धभूमिपुष्पसमूहे। गगनमेवकुट्टिमम् तत्र कुसुमानां प्रकरस्तस्मिन्। तारागणे—नक्षत्रराशौ। समुत्सार्य्यमाणे—दूरीक्रियमाणेसति। उत्तराशावलम्बिनि—उदीचीदिक्समाश्रिते। उत्तरामाशामवलम्बते तस्मिन्। सप्तर्षिमण्डले—मरीच्यादिगणे। सप्तर्षीणाम्मण्डलं तस्मिन्। संध्याम्—प्रातः सांध्यकर्म। उपासितुमिव-विधातुमिव। मानससरस्तीरम्—मानसाख्यसरोवरकूलम्। अवतरति—अवरोहतिसति। उत्तरस्यांदिशि-सप्तर्षिमण्डलस्यास्तं गतत्वात् इति भावः। मरीचिः, अत्रिः, अङ्गिराः, पुलस्त्यः, पुलहः, क्रतुः, प्रचेताः, भृगुः, वसिष्ठः, नारदः, इमेदश देवर्षयः सप्तर्षिपद वाच्याः। पूर्वेतरे—पश्चिमे। पूर्वः इतरो यस्मात् तस्मिन् इतिबहुव्रीहिस्तेन। न बहुव्रीहाविति न सर्वनाम कार्य्यमतो न तत्पुरुषः। तटगतविघटितशुक्तिसम्पुट विप्रकीर्णम् तीरस्थितस्फुटितमुक्तास्फोटावरणविकिरितम्। तटगतेषु विघटितेषु शुक्तिसम्पुटेषु विप्रकीर्णस्तम्। धवलितपुलिनम्—शुभ्रसैकतम्। अरुणकर-

प्रेरणाधोगलितम्—सूर्यसूतकिरणनोदनभूतलपतितम् । अरुण करैर्याप्रेरणातयाऽधोगलितत्म् । उडुगणमिव—नक्षत्रराशि मिव । मुक्ताफलनिकरम्—मौक्तिकसमूहम् । उद्वहति-धारयति । सति—कानने-वने । अतः परं सप्तम्यन्तानि काननविशेषणानि । तुषारबिन्दुवर्षिणि—हिमपृषत्पातिनि । तुषारस्यबिन्दून् वर्षितुं शीलमस्य तस्मिन् । विबुद्धशिखिकुले—जागृतमयूरनिकरे । विबुद्धं शिखिनां कुलं यस्मिन् तस्मिन् । विजृम्ममाणकेसरिणि—अचिरनिद्राभंगजृम्भाकारि सिंहे । विजृम्भमाणाः केसरिणः यस्मिन् तस्मिन् । करिणीप्रबोध्यमानसमदकरिणि—कामुकीहस्तिनीकुल जागर्य्यमाणदानस्राविगजे । करिणीनां कदम्बकेन प्रबोध्यमानाः समदाः करिणो यस्मिन् तस्मिन् । उदयगिरिशिखरस्थितम् उदयाचलकूटविद्यमानम् । उदयगिरेः शिखरे शिखरे स्थितस्तम् । सवितारम्—रविम् । उद्दिश्येव—अभिप्रेत्येव । पल्लवाञ्जलिभिः—पत्ररूपहस्तयुग्मैः । पल्लवा एवांजलयः तैः । तुषाजलजड़केसरम्—तुहिनसलिलस्तिमित किंजल्कम् । तुषाजलेन जड़ा केसराः यस्य तम् । कुसुमनिकरम्-पुष्पराशिम् । कुसुमानां निकरस्तम् । समुत्सृजति—ददतिसति । रासभरोमधूसरासु-गर्दभलोमधूम्रवर्णासु । रासभस्य रोमवत् धूसरास्तासु । वनदेवता प्रासादानाम्—अरण्यदेवमयनानाम् । प्रासादो देवभूभुजाम् इत्यमरः । नवणाम्—धृताणाम् । शिखरेषु-उपरिभागेषु । पारावतमालायमानासु—कपोतराजिरिवाचरन्तीषु । पारावतानां मालास्ता इवाचरन्तीषु । तपोधनाग्नि होत्रधूमलेखासु—तापसप्रातर्मध्यान्हसायंहवनधूमपंक्तिषु । तपोधनानामग्निहोत्राणां धूमलेखाः तासु । धर्मपताकास्विव—पुण्यध्वजेष्विव । समुन्मिषन्तीषु । उद्‌गच्छन्तीषु अनन्तरम्य सप्तम्यन्तानिमानदिव विशेषणानि । अवश्यायशीकरिणितुहिनाम्बुकणशालिनि । अवश्यायस्य शीकराः सन्ति अस्मिन् तस्मिन् ।

लुलितकमलवने—कम्पित सरोजकानने । लुलितं कमलानां वनं । येनतस्मिन् । रतिखिन्नशवरसीमन्तिनी स्वेदजलकणापहारिणि—सुरतपरिश्रान्तकिरातरमणीधर्मधारिबिन्दुनिवारिणि । रत्या खिन्नाः याः शवरसीमन्तिन्यः तासां स्वेदजलकणानपहर्तुं शीलमस्यतस्मिन् । वनमहिषरोमंथफेनबिन्दुवाहिनि—अरण्यगवलोद्गीर्णचर्वितद्रव्यडिंडीरपृषतधारिणि । वनमहिषाणां रोमंथस्य फेनानां बिन्दून् वहति तस्मिन् । चलितपल्लवलतालास्योपदेश-व्यसनिनि—स्ववेग कम्पित पत्रव्रतति नृत्यशिक्षाऽऽसक्तमता । चलितानां पल्लवानां लतानां च लास्यस्योपदेशे व्यसनी तस्मिन् । विघटमान कमलषण्ड-मधुशीकरासारवर्षिणि—विकसत्पद्मसमूहमकरन्दबिन्दुधारा-संपातकारिणि । विघटमानानां कमलानां षण्डस्य मधोः शीकराः तेषामासारं वर्षति तस्मिन्। कुसुमामोदतर्पितालि आले पुष्पसौरभसंतर्पितभ्रमरसमूहे । कुसुमानामामोदेन तर्पित मलिजालं येन तस्मिन् । निशावसानजातजडिम्निरजनीशेषसम्भूतजडत्वे । निशाया अवसाने जातो जडिमा यस्य तस्मिन्। मन्दमन्दसचारिणि—शनैः शनैः संचलनशीले । वाऽअतिमन्दगामिनि । मन्दं मन्दं सचरति तस्मिन् । प्राभातिके—प्रातःकालिके । प्रभात+ठक् प्राभातिकः । मातरिश्वनि वाते । मातरि-अन्तरिक्षेश्वयति तस्मिन् । श्वि+कनिन् । सप्तम्या अलुक्। प्रवाति चलतिसति । षष्ठ्यन्तानि मधुलिहां विशेषणानि । कमल वनप्रबोधमङ्गलपाठकानां सरोजकाननविकसनस्तुतिवाचकानाम्। कमलानां वनस्य प्रबोधे मङ्गलस्य पाठकाः तेषाम् । इभगण्ड-डिण्डिमानाम्—समदगजकट वाद्यविशेषाणाम् । इभानांगण्डेषु डिण्डिमास्तेषाम् । मधुलिहाम्—भ्रमराणाम् । मधु लेढीति तेषाम् । मधु+लिह्+क्विप् मधुलिट् । कुमुदोदरेषु—कैरवमध्येषु । कुमुदानामुदराणि तेषु । घटमानदलपुटनिरुद्धपक्षसंह-

तीनाम्—संकुचत्पत्रयुग्मावद्धदलराशीनाम् । घटमानाः दलपुटास्तेपुनिरुद्धा पत्रसंहतिर्येषान्तेषाम् । सूर्योदयात् कैरवाविकासात् कुमुदाः अविकचा इतिभावः । हुंकारेषु अव्यक्ताध्वनिषु । वा शिंजितेषु । उद्यत्सुउत्तिष्ठत्सु । ऊषरशय्याधूसररोमराजिषु—क्षारमृत्तिकाशयनधूमवर्णलोमश्रेणिषु । ऊषरशय्यया धूसराः रोमराजिर्येषान्तेषु—वनमृगेषु—विपिनहरिणेषु । विपिनं गहनं काननं वनमित्यमरः । प्रभातशिशिरमारुताहतम्—उषःशीतलपवनताडितम् । प्रभातस्य शिशिरेण मारुतेनाहततम् । उत्तप्तजतुरसाश्लिष्टपक्ष्म मालमिव-उष्णीकृतलाक्षाद्रवालिङ्गितलोमपंक्तिकम् । इव । उत्तप्तेन जतुरसेनाश्लिष्टा पक्ष्ममाला यस्य तत् । सशेषनिद्राजिह्मिततारम्—अजागरणावशिष्टकुटिलीभूतकनीनिकम् । सशेषया निद्रयाजिह्मिता तारा यस्य तत् । चक्षुः—लोचनम्—शनैः शनैः—मन्दम् मन्दम् । उन्मीलयत्सु प्रसारयत्सु । वनचरेषु—अरण्यचारिषु । इतस्ततः—समन्तात् । संचरत्सु—गच्छत्सु । श्रोत्रहारिणि—श्रवणसुखकरे । प्रियत्वात् श्रोत्रे हरतीति तस्मिन् । पम्पासरः कलहंसकोलाहले—पम्पाख्यसरोवर कादम्बकलकले । पम्पासरसः कलहंसानां कोलाहलस्तस्मिन् । विजृम्भमाणे—वर्धमाने सति । नर्त्तितशिखण्डिमण्डले—नाटितमयूरकदम्बे । नर्त्तितं शिखण्डिनां मण्डलं येन तस्मिन् । मनोहरे प्रिये । हरतीतिहरः मनसो हरस्तस्मिन् । हृ+पचाद्यच् । वनगजकर्णतालशब्दे—अरण्यदन्तिश्रोत्रकरतलध्वनिनिनदे । वनगजस्यकर्णयोः तालवत् शब्दस्तस्मिन् । तालः करतलध्वनिरित्यनेकार्थः । समुल्लसति—दीप्यमाने । क्रमेण च—यथा क्रमम् । गगनतलम्—आकाशम् । अधिरतः—आरोहतः । दिवसकरवारणस्य—रविगजस्य । दिवसकरो वारण इव तस्य । मञ्जिष्ठारागलोहिते—मंजिष्ठानामक्षीपधिरक्तिमरक्ते । मंजिष्ठाया रागेण लोहितस्तस्मिन् ।

किरणजाले—रश्मिपुंजे। अवचूलचामरकलाप इव—अधोमुख चमरीगोकेशनिर्मितमक्षिकावारकव्यजनसमूहे । अवनता चूला यस्य स चासौ चामर कलापस्तस्मिन्। उपलक्ष्यमाणे—दृश्यमाने । उन्नतदेशमारोहतः हस्तिनः कर्णसमीपवर्त्तिनि अधोमुखे चामरकलाप इवाकाशमधिरोहतोरवेरवनताने रश्मिराशौ दृश्यमाने सतीतिभावः । भगवति-प्रभेश्वरे । सवितरि—भानौ । शनैः शनैः—क्रमशः । उदिते । उदयाचलंगते । पम्पासरःपर्य्यन्ततरुशिखरसंचारिणि—पम्पाख्यह्रद प्रान्तवर्त्तिवृक्षोपरिभागसंचरणशीले । पम्पासरः पर्य्यन्ते तरवस्तेषां शिखरेषु संचारी तस्मिन्। अध्यासितगिरिशिखरे—अधिश्रितोदयाचलकूटे । सुग्रीवपक्षे—आश्रितकिष्किंधाचलशृंगे । अध्यासितं गिरि शिखरं येन तस्मिन्। दिवसकरजन्मनि—सूर्य्यजनने । दिवसकराद्जन्मयस्य तस्मिन्। जनुर्जननजन्मानि इत्यमरः । सुग्रीवोऽपिसूर्य्यादुत्पन्न इति रामायणम् ॥ हततारे—अपगतनक्षत्रे । सुग्रीव पक्षे—अपहृततारानामक पत्नीके । हृताः ताराः येन वा हृता तारा येन तस्मिन्। बालातपे-नवीनालोके । कपीश्वरे इव—सुग्रीव इव। पुनः—भूयः। वनम्—काननम्। अभिपतति—विचरति । वा व्याप्नुवति। प्रत्यूषसि—प्रभाते। स्पष्टे-व्यक्ते। जाते—प्रादुर्भूते। नचिरादिव—शीघ्रमिव। न चिरस्तस्मात् न शब्दस्य सुप्सुपेति समासः नतु नञ् तत्पुरुषः अन्यथा नलोपः स्यात्। दिवसाष्टमभागभाजि—दिनप्रथमयामार्धवर्त्तिनि । दिवसस्य अष्टमं भागं भजति तस्मिन्। भज्+णिवः । भास्वति—भानौ भाः अस्ति अस्य तस्मिन्। अस्त्यर्थे मतुप् (तसौमत्वर्थे इति मत्वात् न पदकार्य्यम् रुत्वादि । स्पष्टभासि—स्फुटप्रभे । भूते-संजाते । शुककुलेषु-कीरसमूहेषु । यथाभिमतानि यथेष्टानि । यथा यथा अभिमतानि तानि । दिगन्तराणि

विभिन्नाः आशाः । अन्याः दिशः दिगन्तराणि मयूरव्यंसकादित्वात्समासः । प्रयातेषु-गतेषु । कुलायनिलीननिभृतशुकशावकसनाथेऽपि-नीडान्तर्हितनीरवकीरशिशुसहितेऽपि । कुलायेषु निलीनाः निभृताः ये शुकशावकाः तैः सनाथः तस्मिन् । पूर्वोक्ते-वनस्पतौ । निःशब्दतया-नीरवतया ॥ निर्गतः शब्दो यस्मात् तस्य भावस्तत्तातया । शून्यइव-प्राणि रहितः इव स्थिते सति ताते-पितरि । स्वनीडावस्थित एव-निज कुलाय वसमान एव । स्वस्य नीडेऽवस्थितस्तस्मिन् । शैशवात्-बाल्यात् । शिशोर्भावः शैशवम् । शिशु+अण् इगन्ताच्चलघुपूर्वादिति सूत्रेण । मयि च-असंजातबले-अप्राप्तोड्डयनसामर्थ्ये । असंजातं बलंयस्य तस्मिन् । समुद्भिद्यमानपक्षपुटे-उत्पद्यमानपतत्रयुग्मे । समुद्भिद्यमानं पक्षपुटं यस्य तस्मिन् । तातसमीपवर्तिनि-पितृ निकटस्थे । तातस्यसमीपे वर्त्तते तस्मिन् । कोटरगते वृक्ष विवरान्तर्गते । कोटरं गतस्तस्मिन् । द्वितीयाश्रितेत्यादिनासमासः । तस्मिन् महावने पूर्वोक्ते गहनारण्ये । सहसैवससंभ्रमम् । मृगया कोलाहलध्वनिरुदचरदित्यन्वयः । संत्रासितसकलवनचरः-भीषितनिखिलवन्यजन्तुकः । संत्रासिताः सकलाः वनचरा येन सः । सरभसमुत्पतत्पतत्रिपक्षपुटशब्दसंततः—सवेगोद्गच्छत् पक्षिपक्षयुगलवर्धितः । सरभसमुत्पततां पतत्रिणां पक्षपुटैः सन्ततः सः । भीतकरिपोतचीत्कारपीवरःवन्यगजशिशुमहार्त्तस्वरस्थूलः । भीतानां करिपोतानां चीत्कारेण पीवरः सः । प्रचलितमत्तालिकुलक्वणितमांसलःप्रस्थितमधुपानक्षीबभ्रमरनिकरनिनादपुष्टः । प्रचलितानां मत्तानामलिकुलानां क्वणितेन मांसलः सः । परिभ्रमदुद्घोणवनवराहरववर्धरः—परिचलदुन्ननासिकारण्यसूकरघर्घराव्यध्वनिमान् । परिभ्रमताम् उद्घोणानां वनवराहाणां रवेण घर्घरः सः । गिरिगुहासुप्तप्रबुद्धसिंहनादोपबृंहितः—पर्वतगह्वरशयित-

जागृनहरित्ववर्धितः। गिरीणां गुहासु पूर्वं सुताः पश्चात् प्रवुद्धाः ये सिंहा. तेपाम्नादेनोपवृंहितः सः। तरुन्—भूरुहान्। कम्पयन्निव—चालयन्निव । भगीरथावतार्य्यमाणगगाप्रवाह कलकलवहलः भगीरथारत्यसूर्य्यवंशीपन्ननृपानीयमान जान्हवी स्रोतः कोलाहल परिपुष्टः। भगीरथेनावतार्य्यमाणायाः गंगायाः प्रवाहस्य कलकलः इव वहलः सः। भीतवनदेवताकर्णितः त्रस्तारण्यदेवपरिश्रुत । मृगयाकोलाहलध्वनिः—आखेटकक लकलध्वानः। मृगयाया कोलाहलस्य ध्वनिः सः। उद्चरत्— उद्भूत. । अहम् । अश्रुतपूर्वम्—प्रगूनाकर्णितम् । तम्— मृगयाकोलाहलध्वनिम्। आकर्ण्य च। उपजातवेपथुः—उत्पन्न- कम्पः। उपजातोवेपथुर्यस्यसः। वेप् धातोः (द्वितोऽथुच्) इति अथुच्प्रत्ययः वेपथुः। यथा वमथुः, श्वयथुः। नन्दथुः। अर्भक- तया—पृथुकतया । जर्जरितकर्णविवरः । विदीर्णश्रोत्ररन्ध्रः। जर्जरिते कर्णयोः विवरेयस्यसः। भयविह्वलः—भीति व्याकुलः। प्रतीकारबुद्धया—भीतिनिवृत्तिमत्या । प्रतीकारेबुद्धिः तया। समीपवर्त्तिनः—निकटस्थस्य—पितुः । जराशिथिलपक्षपुटान्त- रम्—वार्धक्यजीर्णपतत्रयुगलाभ्यन्तरम्। जरयाशिथिलस्य पक्ष- पुटस्यान्तरम् तत्। अविशम्—प्रविष्टवान्।

24 —Once upon a time, however, *while* the moon, which was reddened with the hue of the morning twilight (lit the conjunction of the day and night at dawn'), and was like an old swan, as it were, having the folds of its wings dyed red with honey from the sky-like bed of lotuses, and reddened with the colour of the morning twilight, was descending to the shore of the western ocean from the sandy bank of the celestial Ganges;—*while* the circle of the (various) quarters

(*i e*, the horizon), which was pale in colour like the soft hair of a fully grown '*Ranku*' deer, was expand ing or spreading far and wide (lit 'attaining vastness', so as to allow of a more and more distant prospect or view on all sides), —*while* the clusters of stars were being swept away (*i e* made invisible) like bunches or heaps of flowers from the floor or pavement of sky with (*i e*, by means of) the splendours or brilliant rays of the sun (lit the 'not-cold rayed one')' which were reddish in colour like the hair of a lion's mane reddened with the blood of an elephant, which were tawny or yellowish red like sticks (lit threads) of heated or molten lac, and which were very long drawn out, as if with (*i e*, the bunches or heaps of flowers etc, being swept away by means of) broom sticks made up of twigs of rubies —*while* the collection of the seven stars called the '*Saptarshi*' *i e*, the constellation of the Great Bear, (lit the group of the 'Seven Sages' with whom they are in the poet's fancy, being compared here), which is situated or lies in (lit hanging from) the northern Quarter was descending to the bank of the lake *Mānas*, with a view to perform or offer their morning prayer or devotion as it were —*while* the western (lit. 'other than the East') ocean was bearing (*i e*, had floating on its surface) a mass of pearls which was scattered about from the outer shells of pearls lying broken open at the shore, like a cluster of stars as it were, lying fallen down being driven or pushed away by the rays of the sun and which whitened its sandy bank.

heated or melted juice of lac, as it were, and the pupils of which were (still) squinting or looking obliquely on account of the want of (their having had) a full or complete sleep [lit 'sleep which was (*not complete but*) with a remainder of it'] —*when* the foresters began to move about hither and thither, —*when* the din or tumultuous noise, made by the swans of (or inhabiting) the Pampa Lake, which (noise) was highly pleasing or captivating to the ear, began to grow in volume,—*when* the sound of the flapping of the ears by the wild elephants, which (sound) was charming, and which set the flocks of peacocks a dancing, began to rise up or manifest itself (lit began to 'shine or appear bright) ,—*when* the cluster or collection of (the sun's) rays, which was reddish in colour like that of the Indian madder (a red colour) and which was like a *Chowrie* with the bunch or tuft of its hair (also being dyed red with the Indian madder) turned downwards, and placed as an ornament over the head of an elephant in the shape of the sun, as it were gradually ascending up its path in the sky, was becoming visible [The idea intended to be conveyed by this somewhat involved analogy is simply this The morning reddish rays of the sun which naturally preceded its own advent on the horizon, *first* made their appearance on the sky This is compared by the poet to the fact as if an elephant were marching up the high slope of a road with a Chowrie, having the bunch of its hair dyed red, being waved

over its head Now, as the elephant would be gradually marching up, the red coloured tuft of hair of the Chowrie would naturally be seen *first*, and then the head of the elephant etc Here the sun is compared to the elephant, and the reddish rays of it, preceding it on the horizon, to the red coloured tuft of hair of the Chowrie, waved over the head of that elephant],—*when* the Venerable or Illustrious Sun was gradually rising or making its appearance on the horizon,—*when* the morning light (lit 'the early heat' of the sun), which proceeded from the sun, and spread over the tops of trees on the borders of the Pampa Lake, which occupied or covered up the peaks of mountains, and made the stars disappear (lit took away the stars'), fell upon the forest like *Sugriva* (lit 'the Lord or King of the monkeys') once more having recourse to the forest, as it were,—(Sugriva, who had his birth from the sun, and who, having had (his wife) *Tara* carried away (by his elder brother Báli), wandered about on the top of trees on the borders of the Pampa Lake and (formerly) dwelt on the peaks of (the Rishyamuká) mountains,—*when* the day light became quite distinct (i e, when it was clear day-break),—*when* the sun, which had only recently (lit 'but not very long ago') passed through (lit 'consumed or taken possession of, i e, attained) the eighth part of the day, had its lustre or brilliance become distinct or clear,—*when* the flocks of parrots had set out in the different directions accordingly as they desired or

—*while* the forest, which was shedding drops of dew, which had flocks of peacocks awakened and lions yawning in it, which had in it intoxicated elephants roused from sleep by herds of she-elephants, was showering a heap of flowers the filaments of which were made heavy or cool with the night dew (lit. the 'night water'), and appearing as if it were offering with the leaf-like hollows of its folded palms, a heap of flowers in worship to the sun appearing (lit. lying or remaining) at the top of the Rising Mountain (a mountain in the east from behind which the sun was supposed to rise), as it were; —*while* the lines of smoke arising out of the sacrificial offerings to Fire, made in the forest of penance (by ascetics), which (lines) were grey in colour like the hair of an ass, and (appeared like or) presented the appearance of a row or line of pigeons or doves on the tops of trees which were as though the palaces (or towers) of the sylvan deities or wood nymphs, and which (lines of smoke) were like religious banners or banners of righteousness or religious merit or virtue, as it were, were rising forth; —*when* the morning breeze which was sur-charged or laden with drops of dew and which set in motion the forest of lotuses, which removed or dried up the small particles of perspiration on the (bodies of the) *shabara* (a tribe of forest people) ladies or damsels, fatigued or exhausted by (or during) sexual enjoyment, which bore or carried on it the particles or drops of froth produced by the rumination (*i. e.*,

chewing the cud) of the wild buffaloes which was fond of or intent on teaching dancing to the creepers having had their leaves set in motion (thereby), which caused a spray or shower of the small drops of honey from the heaps of lotuses that were just opening up or expanding, which pleased or satisfied the swarms of bees with the fragrance of flowers, which had heaviness or coolness produced in it by (i e, which was heavy or cool on account of) the termination or coming to an end of the night, and which was moving (i e, blowing) very gently or softly, began to blow ——*when* the humming sound of the bees, which were like the singers of auspicious (morning) songs, (as it were), to arouse from sleep (i e, to open or expand) the forest of lotuses, which were like drums, (as it were), on the temples or cheeks of elephants, and which had their wings (lit. the 'collection of wings') caught or confined in the hollows or cavities of the petals that were fast or thickly closing up was rising up or becoming audible from the interiors of the lilies or from inside the night lotuses,——*while* the wild deer or deer of the forest, which had the line of hair on their chests rendered grey or ash coloured on account of their having lain or rested on barren saline ground, were slowly opening up their eyes which were struck (into greater languor) with the cool breeze of the (early) morning, and the eyelashes of which seemed to be joined or held up together (i e, sealed) with or by means of the

liked,—*while* that tree, though endowed with or full of the young ones (of parrots), lying concealed and motionless in their nests, appeared nevertheless to be empty or uninhabited, as it were, on account of there being no noise,—*while* my father was still lying (lit remaining) in his own nest,—and *while* I, whose wings were just then beginning to grow or appear and had no strength produced in them on account of my infancy or childhood, was lying in the hollow, being near my father,—there arose quite suddenly in that great forest a tumultuous hue and cry or din of hunting, which frightened all the inmates or denizens (lit wanderers) of the forest, which was lengthened out or enhanced by the noise of the flapping of the wings by birds that were hastily flying up or flying up in confusion, which was increased or aggravated (lit fattened) by the trumpeting sound of the terrified or frightened young ones of elephants, which was greatly increased or added to (lit fatted or fleshy) by the humming of the swarms of intoxicated bees, being disturbed by the creepers that were violently set in motion, which was rumbling with the grunting sound of the wild boars that were wandering or roaming about with their raised snouts, which was heightened or greatly enhanced by the roaring of the lions that were awakened from their slumber (lit 'lying asleep') in the caves of mountains which was thick like the murmuring sound of the flowing stream of the Ganges, being brought down or

made to descend by Bhagiratha, and shaking the trees (of the forest), as it were, and which was heard by the frightened sylvan nymphs or deities of the forest (i e, which the deities of the forest themselves heard with a fright) And having heard that (sound or noise, the like of) which I had not heard of before, I, who had a trembling caused in me, and who had the cavities of my ears shattered on account of my being (but) a child, and who was greatly distracted with fear, entered into the interior or inside of the wings which had become loose or shattered on account of old age, of my father who was close by, with the idea of averting (or thinking that thereby I might undo or escape) the (impending) danger

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२५—अनन्तरं च सरभसमितो गजयूथपतिलुलितकमलिनीपरिमल इतः क्रोडकुलदृश्यमानभद्रमुस्तारसामोद इतः करिकलभभज्यमानसल्लकीकषायगन्ध इतो निपतितशुष्कपत्रमर्मरध्वनिरितो वनमहिषविषाणकोटिकुलिशभिद्यमानवल्मीकधूलिरितो मृगसन्दम्बकमितो वनगजकुलमितो वनवराहयूथमितो वनमहिषवृन्दमितः शिखण्डिमण्डलविरुतमितः कपिञ्जलकुलकलकूजितमितः कुररकुलक्वणितमितो मृगपतिनखभिद्यमानकुम्भकुञ्जररसितमियमार्द्रपङ्कमलिना वराहपद्धतिरियम-

भिनवशष्पकवलरसश्यामला हरिणरोमन्थफेनसंहतिरियमुन्मदगन्धगजगण्डकण्डूयनपरिमलालीनमुखरमधुकरविरुतिरेषा निपतितरुधिरविन्दुसिक्तशुष्कपत्रपाटला रुरुपदव्येतद्द्विरदचरणमृदितविटपपल्लवपटलमेतत्खड्गिकुलक्रीडितमेष नखकोटिविलिखितविकटपत्रलेखो रुधिरपाटलः करिमौक्तिकदलदन्तुरो मृगपतिमार्ग एषा प्रत्यग्रप्रसूतवनमृगीगर्भरुधिरलोहिनी भूमिरियमटवीवेणिकानुकारिणी पक्षचरस्य यूथपतेर्मदजलमलिना संचारवीथी चमरीपङ्क्तिरियमनुगम्यतामुच्छुष्कमृगकरीषपांसुला त्वरिततरमध्यास्यतामियं वनस्थली तरुशिखरमारुह्यतामालोक्यतां दिगियमाकर्ण्यतामयं शब्दो गृह्यतां धनुरवहितैः स्थीयतां विमुच्यन्तां श्वान इत्यन्योन्यमभिवदतो मृगयासक्तस्य महतो जनसमूहस्य तरुगहनान्तरितविग्रहस्य क्षोभितकाननं कोलाहलमशृणवम् ।

शवरमृगयावर्णनम्

२५—अनन्तरं च-पद्मपुरमध्यप्रवेशपश्चात् । कोलाहलम्—अशृणवमित्यनेनान्वयः । सरभसमित्यादिना कोलाहलं विशिनष्टि । सरभसम्—सवेगम् । रभसेनसहितम् तत् । इतः—अस्यां दिशि । गजयूथपतिलुलितकमलिनीपरिमलः—हस्तिगणश्रेष्ठमर्दितपद्मिनी विमर्दगन्धः । प्रसरतीतिशेषः । गजयूथानां पतिभिः लुलितायाः कमलिन्याः परिमलः सः । अतोऽत्रगजानुमानम् । इतः—अस्मिन् स्थाने । क्रोडकुलदश्यमानभद्रमुस्तारसामोदः वराहसमूहभुज्यमानभद्रमुस्तौ षधिविशेषद्रवसौरभम् । अतोऽत्र

वराहाः सन्तीतिभावः। इतः। करिकलभभज्यमानशल्लकीकषायगंधः—हस्तिपोतदश्यमानगजखाद्यतरुविशेष निर्यासधौरभम्। करिकलभैः भज्यमाना या शल्लकीतस्याः कषायस्यगंधः सः। अतः कलभानुमानम्॥ इतः। निपतितशुष्कपत्र मर्मरध्वनिः—च्युतनीरसदलमर्मराख्यध्वनिः। निपतितानां शुष्काणां पत्राणां मर्मरेतिध्वनिः सः। अतोऽत्रकश्चित्पशुर्विचरतीतिभावः। इतः। वनमहिषविषाणकोटिकुलिशभिद्यमानवल्मीकधूलिः। अरण्यगवलशृङ्गाग्रभागवज्रविदीर्य्यमाणवामलूररजः। वनमहिषाणां विषाण कोटयः कुलिशानीवतैः भिद्यमानानां धूलिः सः। अतो महिषाः सन्तीतिभावः। वामलूरश्च नाकुश्चवल्मीकं पुंनपुंसकम् इत्यमरः। इत—मृगकदम्बकम्—हरिणसमूहः। इतः। वनगजकुलम्—अरण्यहस्तिकदम्बकम्। इतः। वनवराहयूथम्—वन्यसूकरकुलम्। इतः। वनमहिषवृन्दम्—विपिन सैरिभसमूहः। वनस्यमहिषाणां वृन्दम् तत्। मह + टिषच् महिषः। इतः। शिखण्डिमण्डलविरुतम्—मयूरसमूहकूजितम्। शिखण्डः-बर्हः अस्ति एषान्तेषां मण्डलस्य विरुतम् तत्। इतः। कपिञ्जलकुलकल कूजितम्—चातकसमूहमधुर विरुतम्। कपिंजलानां कुलस्यकलं कूजितम् तत्। चातकः कपिंजल इति। शब्दकल्पद्रुमः। इतः। कुररकुलकणितम्—उत्क्रोशसञ्ज्ञकविहगगणविरुतम्। कुररणां कुलस्य कणितम् तत्। इतः। मृगपतिनखभिद्यमान कुम्भकुञ्जररसितम्, सिंहकरजविदीर्यमाणमस्तकपिंडकरिचीत्कारः। मृगपतीनां नखैर्भिद्यमानाः कुम्भाः येषांतेषाम् कुंजराणां रसितम् तत्। इयम्-एषा। आर्द्रपंकमलिना—स्तिमितकर्दममलीमसा। आर्द्रेणपंकेनमलिना सा। वराहपद्धतिः—सूकरपथः। पादाभ्यां हन्यते सा पद्धतिः। पाद + हन् + क्तिन् कर्मणि। पादस्य पदादेशः इयम्—समीपस्था। अभिनवशष्पकवलरसश्यामला—नूतनतृणग्रासद्रवहरिता। अभिनवाः ये

शष्पाः तेषां कवलाः तेषां रसैः श्यामला सा हरिणरोमंथफेन-संहतिः—मृगचर्वितद्रव्यचर्वणडिण्डीरसमूहः । हरिणानां रोमंथस्यफेनानां संहतिः सा । इयम् । उन्मदगंधगज कण्डूयन-परिमल निलीनमुखरमधुकरविरुतिः—मत्तमदगंधधरकरिखर्जन सौरभावस्थितशब्दायमानभ्रमररवः । उन्मदानांगंधयुक्तगजानां कण्डूयनेन लग्नः परिमलः तत्र निलीनानां मुखराणां मधुकराणां विरुतिः सा । एषा । निपतित रुधिर विन्दुसिक्तशुष्कपत्रपाटला अत्रशस्त्रप्रहारक्षरितरक्तपृषद्नीरसदलश्वेतरक्तवर्णा । निपतितानांरुधिराणां विन्दुभिः सिक्तैः पत्रैः पाटला सा । रुरुपदवी मृगविशेषपद्धतिः । एतद्—इदम् । द्विरदचरणमृदितविटपपल्लवपटलम्—गजपादक्षोदितशाखापत्रसमूहः । द्विरदानां चरणैर्मृदितानां विटपानांपल्लवानां पटलम् तत् । एतद् । खड्गिकुलक्रीडितम् गण्डकनिचयविहृतम्—खड्गिनांकुलस्य क्रीडितम् तत् । एष—अयम् । नखकोटिविलिखितविकट पत्र लेखः—करजाग्रभागरुधिरचित्रितभयावहपत्राकार चिह्नः । नखानांकोटिभिर्विलिखिताः विकटाः पत्रलेखा यस्मिन्सः । रुधिरपाटलः—रक्तश्वेतरक्तः । करिमौक्तिकदन्तुरः—व्यापादितगजमुक्ताविषमः । करः शुण्डादण्डः अस्ति अस्य स करी । कर+इनिः मत्वर्थीयः । दन्त+उरच् मत्वर्थीयः । उन्नताः दन्ताः सन्ति अस्य स दन्तुरः । (दन्त उन्नत उरच्) इतिसूत्रम् ॥ मृगपति मार्गः—सिंहपथः । एषा । प्रत्यग्रप्रसूतवनमृगीगर्भरुधिरलोहिनी—अचिरप्रसूतवतीविपिनहरिणीकुक्षिरक्तरक्तवर्णा । प्रत्यग्रं प्रसूतायाः वनमृग्याः गर्भस्य रुधिरेण लोहिनी सा । भूमिः—भूः । इयम्—अटवा । वेणिकानुकारिणी—वेणीसाम्यात्—कुटिला । एकचरस्य स्वयूथचारिणः । यूथपतेः—गजेन्द्रस्य । मदजलमलिना—दानवारिमलीमसा । मदजलेन मलिना सा । इयम् । संचारवीथी चमरीपंक्तिः—गमनागमनपथचमरमृगीश्रेणिः । संचारस्य

वीथ्यां चमरीणां पंक्तिः सा । अनुगम्यताम्—अनुव्रज्यताम् । उच्छुष्कमृगकरीषपांसुला नितान्तनीरसहरिणगूथरजः सहिता । उच्छुष्कैः मृगकरीषैः पांसुला सा । इयम्—पुरोवर्त्तिनी । घनस्थली—विपिनाकृत्रिमभूमि । त्वरिततरम्—अतिशीघ्रम् । अध्यास्यताम्-प्राप्यताम् । तरुशिखरम्—वृक्षोपरिभागाः । आरुह्यताम्—अधिष्ठीयताम् । इयम्—एषा । दिक्—आशा । आलोक्यताम्—पशवःसन्ति न वेति ज्ञातव्यम् । अयम्—असौ । शब्दः—ध्वनि । आकर्ण्यतामश्रूयताम् । धनुः—कार्मुकम् । गृह्यताम्—अध्यारोप्यताम् । अवहितैः—सावधानैः । स्थीयताम्—भूयताम् । समीपात् कश्चित्पशुः न पलायेतेतिभावः । श्वानः—सारमेयाः । विमुच्यन्ताम् विसृज्यन्ताम् । हन्तव्यपशुगवेषणाय । इति—इत्थम् । अन्योन्यम्—परस्परम् । अभिवदतः—जल्पत । मृगयासक्तस्य—आखेटतत्परस्य । मृगयायामासक्तस्तस्य । महत —प्रभूतस्य । जनसमूहस्य नरवृन्दस्य । तरुगहनान्तरितविग्रहस्य—पादपघनतिरोहितदेहस्य । तरूणां गहनेनान्तरितो विग्रहोयस्य तस्य । क्षोभितकाननम्—सञ्चालितवनम् । क्षोभितं काननं येनतम् । क्षुभ्+णिच् क्षोभि+क्तः । क्षोभित । क्षुभ्+क्त. क्षुब्ध. । मथनदण्ड ॥ कोलाहलम्—कलकलम् । अश्रृणवम्—श्रुतवान् ॥

25 And immediately thereafter, I heard a *tumultuous* uproar that shook or agitated the *forest*, of (or made by) a large crowd of people who were busily engaged in hunting, who had their bodies con cealed or screened from view by the thickets of trees, and who were hurriedly or confusedly shouting out to one another thus "From this side (proceeds) the

fragrant scent of the lotus plants crushed by the leaders of the herds of elephants, from this side (comes) the sweet or agreeable small of the juice of '*Bhadramusta*' grass or roots, being bitten or chewed by herds of wild boars, this way (proceeds) the astringent smell of the '*Sallaki*' plants or trees being broken or eaten up by the young ones of elephants, from this side (proceeds) the rustling sound of the dry leaves that have fallen (on the ground), this way (rises) he dust of the ant-hills, being pierced through or pulled down by the adamantine tips or pointed ends of the horns of wild buffaloes, this way (there appears) a herd of deer, this way a herd or collection of wild elephants, this way a herd or assemblage of wild boars, this way a large number or collection (i e, a group or multitude) of wild buffaloes, this way (proceeds) the cry or scream of a flock of peacocks, this way the sweet cooing or warbling sound of a flock of sparrows or partridges (the word also means the '*Chataka*' birds) this way the murmurring sound or shrill cry of a flock of ospreys, this way the trumpetting or groaning sound of elephants having their temples broken or pierced through by the claws of lions, here (lit 'this') is the path or track of a boar, having been marked or soiled with fresh (lit wet) mud, here is the heap of froth or mass of foam (dropped down) from the rumination of the deer, and being rendered dark or green with the juice of the mouthfuls of fresh or young green grass, here is the

humming sound of the bees, that buzz as they remain clinging to the sweet fragrance (i e, the various fragrant spots) caused by or left after the rubbing or scratching of their (itching) temples by the superior or excellent type of elephants in rut, here is the path or track of the '*Ruru*' deer being rendered tawny or reddish by the dry leaves having been sprinkled over with the drops of blood that had fallen (upon them), here is the mass of the leaves and branches (of trees) crushed or trampled down by the feet of elephants [lit 'those having two (or a pair of) tusks or teeth'], here is the sporting (spot or mark of sporting) of the herds of rhinoceroses, this is the path or track of the lions, on which (or where) there is, (as it were), a terrible or formidable ornamental line of marks having been formed or imprinted on it with the pointed ends of the claws thereof [The reference here, in the word 'पत्रलेखा' is to 'the wavy lines, drawn up as an ornament on the cheeks or breasts of ladies with musk, saffron or sandal wood paste' etc The path had lines of the red marks of blood on it, formed by the blood stained claws of the lions and hence it resembled a पत्रलेखा' or 'पत्रभङ्ग'] which (path or track) is (marked) red with blood and is uneven or bristling (as it were,— lit 'toothed') with or on account of the masses of pearls (dropped down from the temples) of elephants, this is the ground or spot, made red with blood from the womb of a recently delivered wild female deer, this is the rambling path, stained or soiled with ichor,

of the leader of a herd (of elephants), which had wandered away or gone astray from (or, as some would have it, '*moved about in the company of*') its herd, and which (path) resembles, as it were, the braid of hair of the (lady like) forest; here is the row or line of the '*Chamari*' or the Yak deer (' of the tails of which chowries are made') Let us follow or pursue it, let this region or tract of the forest, which is dusty with the dried up dung of the deer, be ever so quickly or promptly entered or occupied by us, get upon or climb up the top of trees; look into this direction, listen to this sound, take up your bows; be attentive or on your guard; let loose (*i e*, go or slip) the hounds"

२६–अथ नातिचिरादिवानुलेपनार्द्रमृदङ्गध्वनिधीरेण गिरिविवरविजृम्भितप्रतिनादगम्भीरेण शबरशरताडितानां केसरिणां निनादेन संत्रस्तयूथमुक्तानामेकाकिनां च संचरतामनवरतकरास्फोटमिश्रेण जलधररसितानुकारिणा गजयूथपतीनां कण्ठगर्जितेन सरभससारमेयविलुप्यमानावयवानामालोलकातरतरलतारकाणामेणकानां च करुणकूजितेन निहतयूथपतीनां वियोगिनीनामनुगतकलभानां च स्थित्वा स्थित्वा समाकर्ण्य कलकलमुत्कर्णपल्लवानामितस्ततः परिभ्रमन्तीनां प्रत्यग्रपतिविनाशशोकदीर्घेण करिणीनां चीत्कृतेन कतिपय-

द्विपगणयूथानां च गर्द्विनुन्नानां ग्रामसिंहघोषानान्वेषिणी-
नामुन्मुक्तकर्णकम्पनितरणपाशमत्तनीनामावर्न्दितेन मदमिलद-
मधुपनिनादापादिताकुलत्वकारिणीं च मयूराणां केकारवेण
रूपानुगामनवासितानां च मृगयूनां मृगपतिनिभमदरणना-
भिलाषा मुहुः कम्पमिव जनयता चरणनादेन पर्णान्ता-
हृतोपानां च महत्सन्तुरङ्गतापिर्नादपूर्णितान्तरेण गगनि-
कम्पर्पिणां धनुषां निनादेन 'पवनाहतिविरणितशराणामर्गलानां
च कठिनमहिषप्रचर्मपीठपातिनां रणितेन शुनां च सरभ-
सविमुक्तपर्वरभर्जनानां वनान्तरव्यापिना ध्वानेन सर्वतः
प्रचलितमिव तदरण्यमभवत्। अतिगत प्रशान्ते तस्मिन्मृग-
याकलकले निःशब्दीभूतजलधरवृन्दानुकारिणि मथनावसानो-
पशान्तचारिणि सागर इव स्तिमिततामुपगते कानने
मन्दीभूतभयोऽहमुपजातकुतूहलः पितुरुत्सङ्गादीषदिव निष्क्रम्य
कोटरस्थ एव शिरोधरां प्रसार्य संत्रासतरलतारकः
कोऽयमातिष्ठमिदमिति समुपजातदिदृक्षस्तामेव दिशं चक्षुः
प्राहिणवम्।

२६—अथ—अनन्तरम्। नातिचिरादेव—ईषत्कालानन्तरम्। सर्वतः प्रचलितमिव तदरण्यमभवत् इति वक्ष्यमाणेनान्वयः। अनुलेपनार्द्रमृदङ्गध्वनिधीरेण अनुलेपनाय लेपविशेषाय मुरजध्वनिगम्भीरेण। अनुलेपनेन आर्द्रः मृदङ्गः तस्य ध्वनिवद् धीरस्तेन। तृतीयान्तानि प्रचलितमिवेतिक्रियायाः कारणानि। गिरिविवरजृम्भित प्रतिनादगम्भीरेण। पर्वतगह्वर प्रतिशब्दधीरेण। गिरि-

विवरेषु विजृम्भितः प्रतिनादः तेन गम्भीरः तेन। शबरशरताडितानाम्—व्याधबाणपीडितानाम्। शबराणां शरैस्ताडितास्तेषाम्। केसरिणाम्—मृगेन्द्राणाम्। निनादेन—ध्वानेन। संत्रस्तयूथमुक्तानाम्—किरातभीतगणपरित्यक्तानाम्। संत्रस्तेन यूथेन मुक्ताः तेषाम्। एकाकिनाम्—असहायानाम्। संचरताम्—भ्रमताम्। अनवरतकरास्फोटमिश्रेण—निरन्तरशुण्डाघातध्वनिमिलितेन। अनवरतं कराणामास्फोटेन मिश्रस्तेन। जलधररसितानुकारिणा मेघगर्जनसदृशेन। जलधरस्य रसितमनुकरोति तेन। गजयूथपतीनाम्—करिगणस्वामिनाम्। गजानां यूथाः तेषां पतयः तेषाम्। कण्ठगर्जितेन—गलध्वनिना। सरभससारमेयविलुप्यमानावयवानाम्—सवेगकुक्कुरीच्छद्यमानाङ्गानाम्। सरभसैः सारमेयैः विलुप्यमानाः अवयवाः येषां तेषाम्। अतएव। आलोलकातरतरलतारकाणाम् — अश्रुव्याप्तदीनातिचपलकनीनिकानाम्। आलोलाः कातराः तरलतारकाः येषाम् तेषाम्। एणकानाम्—मृगाणाम्। च। करुणकूजितेन—शोकसूचकध्वनिना। करुणंकूजितं तेन। निहतयूथपतीनाम्—व्यापादितगणश्रेष्ठगजानाम्। निहताः यूथपतयो यासां तासाम्। वियोगिनीनाम्—पतिवियुक्तानाम्। अनुगतकलभानां च—पश्चातशावकानाम्। अनुगताः कलभाः यासां तासाम्। स्थित्वा स्थित्वा। आस्थाय आस्थाय। कलकलम् किरातकोलाहलम्। समाकर्ण्य—श्रुत्वा। उत्कर्णपल्लवानाम्—उन्नमितपत्राकार श्रोत्राणाम्। इतस्ततः—समन्तात्। परिभ्रमन्तीनाम्—विचरन्तीनाम्। करिणीनाम्—हस्तिनीनाम्। प्रत्यग्रपतिविनाशशोकदीर्घेण—अचिरस्वामिमरणशुग्यायनेन। चीत्कृतेन—आर्त्तक्रन्दितेन॥ कतिपयदिवसप्रसूतानाम्—अल्पदिवसप्रसूतयतीनाम्। कतिपयान् दिवसान् प्रसूताः तासाम्। खड्गिधेनुकानाम्—गण्डकभार्य्याणाम्। त्रासपरिभ्रष्टपोतकान्वेषिणीनाम्—भययूथवियुक्तशावकगवेषिणी

नाम् । उन्मुक्तकण्ठम्—सतारस्वरम् । उन्मुक्तः कण्ठो यस्मिन् कर्मणि तत् । आरसन्तीनाम्—शब्दायमानानाम् । आक्रन्दितेन—आर्त्तनिनादेन । तरुशिखरसमुत्पतितानाम्—वृक्षोपरिभागोड्डीनानाम् । तरूणां शिखरेभ्यः समुत्पतिता तेषाम् । आकुलाकुलचारिणाम् अत्याकुलविचरणशीलानाम् । पत्ररथानाम्—पतत्रिणाम् । पत्र रथो येषां तेषाम् । कोलाहलेन—कलकलेन । आकुलमाकुल चरन्ति तेषाम् । रूपानुसार प्रधावितानाम्—मृगानुगमनवेगगामिनाम्—रूपाणामनुसारेण प्रधाविताः तेषाम् । रूप मृगेऽपि विज्ञेयमितिहलायुध । मृगयूणाम्—शबराणाम् । युगपदतिरभसपादपाताभिहताया—महावेगपादन्यासताडिताया । अतिरभसेनपादपातैः अभिहता तस्या । भुव—भूमेः । कम्पमिवजनयता—कम्पयता । चरणशब्देन—पादध्वनिना । कर्णान्ताकृष्टज्यानांच—आकर्णसमाकर्षितधनगुर्णानाम् । कर्णान्तमाकृष्टा ज्या येषाम् तेषाम् । शरनिकरवर्षिणाम् बाणव्रजपातिनाम्—शराणांनिकरान् वर्षतितेषाम् । धनुषाम् । कार्मुकाणाम् । मदकलकुररकामिनीकण्ठकूजितकलेन—मत्तोत्क्रोशकान्तागलध्वनिमधुरेण । मदकलानां कुररकामिनीनाम् कण्ठस्य कूजितवत् कलकलस्तेन । निनादेन—ध्वनेन । पवनाहतिक्वणितधाराणाम्—मरुदाघातशब्दायमाननिशितभागानाम् । पवनस्याहत्या क्वणिता धारा येषाम् तेषाम् । कठिनमहिषस्कन्धपीठपातिनाम्—कठोरगवलांसोर्ध्वभागशायिनाम् । असीनाम्—खड्गानाम् । रणितेन—क्वणितेन । सरभसविमुक्तघर्घरध्वनीनाम्—सवेगकृतघर्घराख्यशब्दानाम् । सरभसविमुक्ता घर्घरध्वनयोयैस्तेषाम् । शुनाम्—सारमेयाणाम्—वनान्तरव्यापिनाम्—अन्यकाननगामिनाम् । ध्वानेन शब्देन । तत्—पूर्वमभिहितम् । अरण्यम् । सर्वत—समन्तात् । प्रचलितमिव—कम्पितमिव । अभवत्—जातम् । अचिराच्च—

शीघ्रमेव—पूर्वोक्ते—मृगयाकलकले—आखेटकोलाहले । प्रशान्ते—शमिते वा समाप्ते ॥ निर्वृष्टमूकजलधरवृन्दानुकारिणि—नितान्तकृतवर्षनीरवमेघसमूहशब्दे । निर्वृष्टाः अत एव मूकाः ये जलधराः तेषां वृन्दमनुकर्तुं शीलमस्य तस्मिन् । मथनावसानोपशान्तवारिणि—मंथनसमाप्तिनिश्चलजले । मथनस्यावसाने उपशान्तं वारि यस्य तस्मिन् । सागरेइव—समुद्रे इव । कानने । स्तिमितताम्—निश्चलताम् । उपागते—प्राप्ते सति । मन्दीभूतभयः—अपगतभीतिः । अमन्दम्मन्दंभूतं मन्दीभूतं भयं यस्य सः । अहम्—वैशम्पायनः । उपजातकुतूहलः प्राप्तकौतुकः । पितुः—जनकस्य । उत्सङ्गात्—अङ्कात् । निष्क्रम्य—निर्गत्य । ईषदिव—अल्पमिव । कोटरस्थ एव—तरुविवरस्थित एव । शिरोधराम्—ग्रीवाम् । प्रसार्य्य—विस्तार्य्य । संत्रासतरलतारकः—भीतिचपलकनीनिकः । शैशवात्—बाल्यात् । किमिति—एतत्किमस्ति । संजातदिदृक्षः—उत्पन्नदर्शनेच्छः । तामेव—दिशि तस्यामेवाशायाम् । चक्षुः—लोचनम् । प्राहिणवम्—प्रहितवान् ।

26.—Then not very long after, indeed (*i.e.*, only or just after a short while, or very soon afterwards), that forest became agitated or shaken, as it were, on all sides, by a roaring, which was deep or profound like the sound of a drum or tabour (of a particular variety called the *Mridang*) that is wet or moist on account of the application of or being smeared with the flour paste, and which was intensified or made louder with or on account of its echoes or reverberations, spreading through or getting enhanced or heightened within the caves of the hills or mountains,—of the lions that

were shot or struck with the arrows of the *Shabaras* or *Kiratas* (a savage or barbarian mountaineer tribe of people),—by the trumpetting or roaring from their throats of the leaders of the herds of elephants, that were deserted by (or strayed away from) their frightened or terrified herds, and were (therefore) wandering or rambling about alone or in isolation (*i.e*, all by themselves), which (roaring) was mixed up with (the noise produced by) the ceaseless or incessant (*i e*, constant) striking of their trunks (on the ground or against some other object), and resembled or imitated the thundering of the clouds,—by the piteous cry of (*i e*, raised by) the black deer or antelopes, whose limbs were being torn of or pulled up to pieces by the impetuous or furiously energetic hounds, and the pupils of whose (eyes) were agitated, restlessly terrified and tremulous, —by the shrieking cries or trumpetting yells,—that were continued or long drawn out on account of their sorrow or grief at the recent destruction of their lords or husbands (*i e*, male comrades),—of the she elephants whose (husbands namely, the) leaders of the herds were killed, who were (thus) separated (from their husbands or their herds), and who were followed by their young ones, who, having at intervals stopped short or paused, and heard the confused noise or buz zing din (of the crowd), had their leaf like ears raised or standing erect (to hear the same), and who were (aimlessly) running or wandering about hither and

thither;—by the woeful crying or screaming of the female rhinoceroses, that were delivered of only a few days before, that were searching for their young ones which were lost or strayed away (lit. 'fallen or dropped off' from the herd) on account of fright or terror, and that were very copiously (lit. 'with their throats or voice being given a full play or free scope,' *i.e.*, plentifully) and extremely piteously crying out;—by the tumultuous chirping noise of (*i.e.*, made by) the birds that (confusedly) flew up or hovered over the tops of trees, and moved about in great confusion or agitation;—by the sound or noise of the (trampling or treading with their) feet of the hunters, who ran in pursuit of the beasts, which (noise) produced or caused a shaking or quaking, as it were, of the earth, as (*i.e.*, when) it was simultaneously struck with the fall or treading of their feet with great force;—by the great or sharp twanging sound, which was sweet or agreeable like the cooing noise from the throat of the female ospreys chirping with intoxication, of the bows, the strings of which were drawn or pulled up to the end of the ears (*i.e.*, at full stretch or to the highest pitch of their strength or reach), and which were discharging a flight or showering a volley of arrows;—by the clashing sound of the swords, the blades or sharp edges of which were made to resound or produce a whizzing sound as the wind struck or beat against them (lit. 'by the beating or striking against them of the wind'), and which fell upon the hard

humps or 'backs of the shoulders' of the (wild) buffaloes,—and lastly by the barking sound, which filled up or pervaded the internal regions (or interiors) of the forest, of the hounds which vehemently or forcibly gave out a growling yell And soon after on that din or tumultuous noise of hunting having sub sided or come to an end, and on the forest having become quiet or tranquil (lit 'attained to quietness, *i e*, on the forest having resumed its usual peaceful ness), like the ocean, as it were, which *resembled or* imitated a group or mass of clouds that was quiet (*i e*, not thundering) on account of having (already) showered down all its waters, and which had its waters wholly subsided at the end or conclusion of the (great) churning, I, whose fear had abated, and who had a curiosity aroused in me, having only a little got or crawled out of the lap of my father, though keeping still within the hollow or cavity, having extended or stretched out my neck, with the pupils of my eyes (being still) restless on account of the great fear or terror, *and having a desire to see as to* what it was, aroused or excited in me on account of my infancy, cast my eyes or directed my attention in that very direction

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२७—अभिमुखमापतच्च तस्माद्वनान्तरादर्जुनभुजदण्ड-सहस्रविप्रकीर्णमिव नर्मदाप्रवाहमनिलवशाच्चलितमिव तमाल-

काननमेकीभूतमिव कालरात्रीणां यामसंघातमञ्जनशिलास्तम्भसंभारमिव क्षितिकम्पविघूर्णितमन्धकारपुञ्जमिव रविकिरणाकुलितमन्तकपरिवारमिव परिभ्रमन्तमवदारितरसातलोद्भूतमिव दानवलोकमशुभकर्मसमूहमिवैकत्र समागतमशेषदण्डकारण्यवासिमुनिजनशापसार्थमिव संचरन्तमनवरतशरनिकरवर्षिरामनिहतखरदूषणबलनिवहमिव तदपध्यानात्पिशाचतामुपगतं कलिकालबन्धुवर्गमिवैकत्र संगतमवगाहप्रस्थितमिव वनमहिषयूथमचलशिखरस्थितकेसरिकराकृष्टिपतनविशीर्णमिव कालमेघपटलमखिलरूपविनाशाय धूमकेतुजालमिव समुद्गतमन्धकारितकाननमनेकसहस्रसंख्यमतिभयजनकमुत्पातवेतालव्रातमिव शबरसैन्यमद्राक्षम् ।

शबरसेनावर्णनम्—

२७—तस्मात्पूर्वोक्तात्—घनान्तरात्—काननमध्यात् । घनस्यान्तरन्तस्मात् । अभिमुखम्—सम्मुखम् । आपतत्—आगच्छत् । शबरसैन्यमद्राक्षमित्यग्रिमेणान्वयः ॥ अर्जुनभुजदण्डसहस्रविप्रकीर्णम्—कार्त्तवीर्य्यबाहुदण्डदशशतविक्षिप्तम् । नर्मदाप्रवाहमिव रेवास्रोतः इव । अर्जुनस्यभुजदण्डैः सहस्रं विप्रकीर्णस्तम् । पुरा कार्त्तवीर्य्यः सहस्रभुजै. नर्मदाप्रवाहं विकीर्य्य जलक्रीडां कृतवानिति रामायण कथा ॥ अनिलचलितम्—वायून्मीलितम् । तमालकाननमिव—तापिच्छवनमिव । निविडत्वम्—समानवर्णत्वं च दीर्घाकृतित्वंचेति तमालवनेसैन्ये च समानमितिभावः । एकीभूतम्—एकत्रितम् । कालरात्रीणाम्—

संहारनिशानाम् ।*यामसंघातमिव—प्रहरसमूहमिव । अञ्जनशिलास्तम्भसम्भारमिव—कज्जलमहापाषाणमययूपसमूहमिव । क्षितिकम्पविघूर्णितम्—भूमिकम्पनचलितम् । रविकिरणाकुलितम्—सूर्यरश्मिविक्षोभितम् । अंधकारपुञ्जमिव—ध्वान्तप्रवाहमिव । परिभ्रमन्तम्—चलन्तम् । अन्तकपरिवारमिव—यमकुटुम्बमिव । अवदारितरसातलोद्भूतम्—विदीर्णभूतलोत्थितम् । दानवलोकमिव—असुरजनतामिव । एकत्रसमागतम्—पुञ्जीभूतम् । अशुभकर्मसमूहमिव—दुरितपुञ्जमिव । संचरन्तम् भ्रमन्तम् । अशेष दण्डकारण्यवासिमुनिजनशापसार्थमिव—अशेष दण्डकाख्यवनवास्तव्यऋषिलोकाक्रोशसमूहमिव—दण्डके अरण्ये वसन्ति तेषां मुनिजनानां शापानां सार्थस्तम् । तदपध्यानात् रामदुश्चिन्तनात् पिशाचताम्—गुह्यकताम् उपगतम्—प्राप्तम् । अनवरत शरनिकरवर्षिरामनिहतखरदूषणबलनिवहमिव—निरन्तरबाण पुञ्जपातिराघवव्यापादितखरदूषणराक्षससैन्यमिव । अनवरतं शरनिकरान् वर्षति तेन रामेण निहत खरदूषणयोर्बलन्तत् । संगतम्—सम्मिलितम् । कलिकालबंधुवर्गमिव—कलियुगसुहृत्समूहमिव । अवगाहप्रस्थितम्—स्नानचलितम् । अव+गाह्+घञ् अवगाहः । घनमहिषयूथम्—काननसैरिभपुञ्जम् । इव । अचलशिखरस्थित केसरिकराकृष्टिपतनविशीर्णम्—पर्वतशृङ्गगतसिंहहस्ताकर्षणभ्रंशनविकीर्णम् । अचलस्य शिखरे स्थितस्य केसरिण: कराभ्यामाकृष्टिः तया पतनम् तेन विशीर्णस्तम् । कालमेघपटलम्—कृष्णजलदनिचयम् इव । कालानां मेघानां पटलस्तम् । अखिलरूपविनाशाय—सर्वमृगमृत्यवे । अखिलानां रूपाणां विनाशस्तस्यै । समुद्गतम्—उत्थितम् । धूमकेतुजालमिव—वह्निसमूहमिव । धूमः केतुर्येषांतेषाम् जालं तत् । अंधकारित काननम्—सञ्जातभ्रमसकलवनम् । अंधकारित मशेष काननं येन तत् । अनेकसहस्रसंख्यम्—बहुदशशतसंख्याकम् । अनेकानि

सहस्राणि संख्या यस्य तत्। अतिभयजनकम्—महाभीतिदम्। उत्पातवेतालव्रातमिव—अमङ्गलभूताभिष्ठितशवसमूहमिव। उत्पाताय वेताला स्तेषां व्रातस्तम्। शवरसैन्यम्—वनेचरवलम्। अद्राक्षम्—दृष्टवान्।

27. And approaching or coming in haste (lit. 'coming flying' or 'flying', *i.e*, rushing in or on) towards us from the interior of that forest (or 'out of that wood') I saw a force or host (lit. 'an army') of the *shabaras* (a wild mountaineer tribe of people) or hunters, *which* was like the stream of the (river) Nerbudda, scattered about (*i.e.*, divided or split up into various streamlets or in various directions), as it were, by the thousand staff-like arms (lit. 'arm-staves or staffs') of (Kārta-vīrya or Sahashra—) Arjuna (who was endowed with a '*thousand arms*' and was hence called *Sahashrārjuna*, and also patronymically as Kārta-vīrya, *i e.*, the 'son of Krita-vīrya'); *which* was like a forest of *Tamāla* trees (name of a tree with a very dark bark, but white blossoms,—'Xanthochymus Pictorius') set in motion by or agitated, as it were, under the influence of the wind; *which* was like a close combination or collection of the wandering stars or night-watches (A *Yāma* or *Prahara* is the period or watch of three hours, or eighth part of a day) of the nights of universal destruction or merely of dark nights, having become or been rolled into one (*i. e.*, blended or contracted together into one), as it were;—like a group or assemblage of

pillars (made up) of the slabs of collyrium or antimony, as it were, having been rolled or whirled about by an earth quake,—like a collective mass or store of darkness, as it were, having been disturbed or agitated by the rays of the sun,—like the attendants of the God of death, as it were, roaming or wandering about, —like the whole race or community of the demons or giants, as it were, having emerged or risen up from the lower region or world after having burst through the same (lit the 'region that was split or rent up, or made to burst'),—like an accumulation or aggregation (i e, a heap or collection) of evil or inauspicious (or sinful) deeds, as it were, having come or met (i e, assembled) together,—like a moving company or collective body (lit 'caravan') of curses in motion, as it were, of the whole body of ascetics residing in the *Dandaka* forest,—like a collective body or multitude of the hosts or forces of (the demons) *Khara* and *Dushana* as it were, having been killed by Rama, who showered incessantly a volley or flight of arrows and reduced to the state of fiends or malevolent beings or spirits (something between an infernal imp and a ghost, always described as fierce and malignant'—Monier Williams) on account of their having entertained evil thoughts about Him (i e, Rama) —like the whole body of relations or the entire circle of kinsmen or kindred of the *Kali* or Iron Age, as it were, having collected or gathered together in one place,—like a herd of wild buffaloes,

as it were, set out for a plunge or dive (into some river or pool of water),—like a mass of dark clouds (or clouds appearing at the time of universal destruction), as it were, lying shattered or broken to pieces by or on account of a fall due to their having been hurriedly seized or snatched at (lit 'by a drawing') with their paws by lions happening to be (lit 'remaining or standing') on the tops of mountains,—like a network or host (i e, collection, multitude or assemblage) of comets (or 'a mass or heap of fire', lit that 'whose sign or mark, i e, ensign is smoke), as it were, having risen or sprung up together (or 'broken out' in the case of fire) for the destruction of all the animals or beasts (or in the case of fire 'of all the external forms or loveliness,'—of the forest),—which (force of *Shabaras*) rendered the forest dark (by its presence upon it), which numbered or the number of which was several thousands, and which, like a host or multitude of ghosts or goblins foreboding or portending evil, as it were, was productive of a very great fear or terror

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२८—मध्ये च तस्यातिमहतः शबरसैन्यस्य प्रथमे वयसि वर्तमानमतिकर्कशत्वादायसमिव निर्मितमेकलव्यमिव जन्मान्तरागतमुद्भिद्यमानश्मश्रुराजितया प्रथममदलेखामण्ड्यमानगण्डभित्तिमिव गजयूथपतिकुमारकमसितकुवलयदलश्यामेन

देहमभामवाहेण कालिन्दीजलेनेव पूरितारण्यमाकुटिलाग्रेण स्कन्धावलम्बिना कुन्तलभारेण केसरिणमिव गजमदमलिनीकृतेन केसरकलापेनोपेतमायतललाटमतितुङ्गघोरघोणमेककर्णाभरणतामुपनीतस्य भुजंगफणमणेरापाटलैरंशुभिरालोहितीकृतेन पर्णशयनाभ्यासाल्लग्नपल्लवरागेणेव वामपार्श्वेन विराजमानमचिरमहतगजकपोलगृहीतेन सप्तच्छदपरिमलवाहिना कृष्णागुरुपङ्केणेव सुरभिणा मदेन कृताङ्गरागमुपरि तत्परिमलान्धेन भ्रमता मायूरातपत्रानुकारिणा मधुकरकुलेन तमालपल्लवेनेव निवारितातपमालोलकर्णपल्लवव्याजेन भुजबलनिर्जितया भयमयुक्तसेवया विन्ध्याटव्येव करतलेनापमृज्यमानगण्डस्थलस्वेदलेखमापाटलया हरिणकुलक्षयरात्रिसंध्यायमानया शोणितार्द्रयेव दृष्ट्या रञ्जयन्तमाशाविभागानाजानुलम्बेन कुञ्जरकरप्रमाणमिव गृहीत्वा निर्मितेन चण्डिकारुधिरबलिप्रदानार्थमसकृन्निशितशस्त्रोल्लेखविषमितशिखरेण भुजयुगलेनोपशोभितमन्तरान्तरालग्नश्यानहरिणरुधिरविन्दुना स्वेदजलकणिकाचितेन गुञ्जाफलविमिश्रैः करिकुम्भमुक्ताफलैरिव रचिताभरणेन विन्ध्यशिलातलविशालेन वक्षःस्थलेनोद्भासमानमविरतश्रमाभ्यासादुल्लिखितोदरमिभमदमलिनमालानस्तम्भयुगलमुपहसन्तमिवोरुदण्डद्वयेन लाक्षालोहितकौशेयपरिधानमकारणेपि क्रूरतया बद्धत्रिपताकोग्रभ्रुकुटिकराले ललाटफलके भवत्वाराधितया मत्परिग्रहोयमिति कात्यायन्या

त्रिशूलेनेवाङ्कितमुपजातपरिचयैरनुगच्छद्भिः श्रमवशाद्दूरवि-
निर्गताभिः स्वभावपाटलतया शुष्काभिरपि हरिणशोणितमिव
क्षरन्तीभिर्जिह्वाभिरावेद्यमानखेदैर्विवृतमुखतया स्पष्टदृष्टदन्तां-
शून्दंष्ट्रान्तरालल्लग्नकेसरिसटानिव सृक्कभागानुद्वहद्भिः स्थूल-
वराटकमालिकापरिगतकण्ठैर्महावराहदंष्ट्रामहारजर्जरैरल्पका -
यैरपि महाशक्तित्वादनुपजातकेसरैरिव केसरिकिशोरकैर्मृग-
वधूवैधव्यदीक्षादानदक्षैरनेकवर्णैः श्वभिरतिप्रमाणाभिश्च केस-
रिणामभयप्रदानयाचनार्थमागताभिः सिंहीभिरिव कौले-
यककुटुम्बिनीभिरनुगम्यमानं कैश्चिद्गृहीतचमरवालगजदन्त-
भारैः कैश्चिदच्छिद्रपर्णबद्धमधुपुटैः कैश्चिन्मृगपतिभिरिव गज-
कुम्भमुक्ताफलनिकरसनाथपाणिभिः कैश्चिद्यातुधानैरिव गृहीत-
पिशितभारैः कैश्चित्प्रमथैरिव केसरिकृत्तिधारिभिः कैश्चित्क्षप-
णकैरिव *मयूरपिच्छवाहिभिः कैश्चिच्छिशुभिरिव काकपक्षधरैः*
कैश्चित्कृष्णचरितमिव दर्शयद्भिः समुत्खातविधृतगजदन्तैः
कैश्चिज्जलदागमदिवसैरिव जलधरच्छायामलिनाम्बरैरनेकवृ-
त्तान्तैः शवरवृन्दैः परिवृतमरण्यमिव सखड्गधेनुकमभिनवजल-
धरमिव मयूरपिच्छचित्रचापधारिणं वकराक्षसमिव गृहीतैक-
चक्रमरुणानुजमिवोद्धृतानेकमहानागदशनं भीष्ममिव शिख-
ण्डिशत्रुं निदाघदिवसमिव सततविर्भूतमृगतृष्णं विद्याधरमिव
मानसवेगं पराशरमिव योजनगन्धानुसारिणं घटोत्कचमिव
भीमरूपधारिणमचलराजकन्यकाकेशपाशमिव नीलकण्ठचन्द्र-

काभरणं हिरण्याक्षदानवमिव महावराहदंष्ट्राविभिन्नवक्षःस्थलमतिरागिणमिव कृतबहुबन्दीपरिग्रहं पिशिताशनमिव रक्तलुब्धकं गीतकलाविन्यासमिव निषादानुगतमम्बिकात्रिशूलमिव महिषरुधिरार्द्रकायमभिनवयौवनमपि क्षपितबहुवयसं कृतसारमेयसंग्रहमपि फलमूलाशनं कृष्णमप्यसुदर्शनं स्वच्छन्दप्रचारमपि दुर्गैकशरणं क्षितिभृत्पादानुवर्तिनमपि राजसेवानभिज्ञमपत्यमिव विन्ध्यस्यांशावतारमिव कृतान्तस्य सहोदरमिव पापस्य सारमिव कलिकालस्य भीषणमपि महासत्त्वतया गम्भीरमिवोपलक्ष्यमाणमनभिभवनीयाकृतिं मातङ्गकनामानं शबरसेनापतिमपश्यम्। अभिधानं तु पश्चात्तस्याहमश्रौषम्।

शवरसेनापति वर्णनम्—

२८—अतिमहतः—अतिशयविस्तृतस्त। तस्य पूर्वोक्तस्य। शबरसैन्यस्य—किरातबलस्य। मध्ये—अन्तः। मातङ्गकनामानम् शबर सेनापतिमपश्यमितिदूरेणान्वय.। प्रथमे—पूर्वे। वयसि—आयुषि। वर्त्तमानम्—विद्यमानम्। तरुणमित्यर्थं। उपचयापचयभेदेन द्विविधामवस्थां स्वीकुर्वताम् मतेनेदम्॥ द्वितीयान्तानि सेनापतिविशेषणानि। अतिकर्कशत्वात्—नितान्तकठिनत्वात्॥ आयसमिव—लोहनिर्मितमिव। जन्मान्तरागतम् द्वितीयजनने समुपस्थितम्॥ अन्यज्जन्म जन्मान्तरम् तस्मागतम्। एकलव्यमिव—एकलव्याख्यकिरातमिव। धनुर्वेदनिपुणम् इत्यर्थं॥ पुराएकलव्याख्यो नाम शबरः द्रोणाचार्य्यप्रतिकृतिं विधाय धनुर्वेदं प्राप्तवानिति महाभारत कथा॥

उद्भिद्यमानश्मश्रुराजितया प्रथममदलेखामण्ड्यमान गण्डभित्तिम्—आविर्भूयमानमुखलोमपंक्तितयानूननश्याम दानवारिरेखालंक्रियमाणकपोलदेशम् । उद्भिद्यमानाश्मश्रुराजिर्यस्य तस्य भावस्तत्ता तया । प्रथमया मदलेखया मण्ड्यमानेगण्डभित्ती यस्यतम् । गजयूथपतिकुमारमिव—करीन्द्रशिशुमिव । असितकुवलय श्यामलेन—नीलाम्बुज नीलेन । असितं यत्कुवलयं तद्वत् श्यामलस्तेन । देहप्रभा प्रवाहेण—शरीरकान्तिस्रोतसा । देहस्य प्रभायाः प्रवाहस्तेन । कालिन्दीजलेनेव । कलिन्दगिरिनन्दिनीवारिणेव । कलिन्दस्य पर्वतविशेषस्यापत्यं कालिन्दी । कलिन्द+इञ् कालिन्द+ङीप् कालिन्दी । अरण्यम्—विपिनम् । पूरयन्तम्—आप्यायमानम् । मदजलमलिनीकृतेन—हस्तिदानवारिमलीमसीकृतेन । केसरकलापेन—जटापुञ्जेन । उपेतम् । सहितम् । केसरिणमिव—सिंहमिव । आकुटिलाग्रेण—ईषद्वक्राग्रभागेन । आ-ईषत् कुटिलोऽग्रोयस्य तेन । अत्रेषदर्थे आङ् । स्कंधावलंबिना—असंसमाश्रितेन । स्कंधौ अवलम्बते तेन । गजमदमलिनीकृतेन ॥ करिदानमलीमसेन । कुन्तलभारेण—केशपुञ्जेन । उपेतम्—युक्तम् । आयतललाटम्—दीर्घभालदेशम् । अतितुङ्गघोरघोणम्—अत्युन्नतभीमनासिकम् । अतितुङ्गाघोरा घोणा यस्य तम् । घोणा नासा च नासिकेत्यमरः । एककर्णाभरणताम्—केवलश्रोत्रभूषणताम् । उपनीतस्य—प्रापितस्य । भुजगफणमणयः—सर्पमस्तकस्थितरत्नस्य । रत्नः श्रेष्ठे मणावपि इत्यमरः । भुजगस्यफणायाम् मणि स्तस्य । आपाटलैः—ईषत्श्वेतरक्तैः । अंशुभिः—रश्मिभिः । आलोहितीकृतेन—ईषद्रक्तेन । पर्णशयनाभ्यासात्—पत्रशयन पौनःपुन्यात् । लग्नपल्लवरागेणेव—संसक्तपत्ररक्तिम्नेव । लग्नः पल्लवानां रागो यस्मिन् तेन । वामपार्श्वेण—सव्यकुक्षिभागेन—विराजमानम्—शोभमानम् । अचिरहतगजकपोलगृहीतेन—सद्योमारितकरिकर-

नीतेन—अचिरं च्युतो यो गजस्तस्य कपोलाभ्यामागृहीतस्तेन । सप्त-च्छदपरिमलवाहिना सप्तपर्णतरुसौरभधारिणा । सप्तच्छदस्य परिमलं वहति तेन । कृष्णागुरुपङ्केनेव—कृष्णागुरुगन्धिद्रव्यकर्दमेनेव । सुरभिणा गन्धवता । मदेन दानवारिणा । कृताङ्गरागम्—विहितदेहविलेपनम् । कृतोऽङ्गरागो येन तम् । तत्परिमलांधेन—गजमद सौरभविह्वलेन । तस्य परिमलेनांधः तेन । उपरिपरिभ्रमता—ऊर्ध्वभागे संचरता । मायूरपिच्छातपत्रानुकारिणा—बर्हिबर्हच्छत्र सदृशेन । तमालपल्लवेनेव—तापिच्छतरुदलेनेव । मधुकरकुलेन—भ्रमरनिचयेन । निवारितातपम्—दूरीकृतधूपम् । आलोलपल्लव व्याजेन—चलत्पत्र मिषेण । आलोलानां पल्लवानां व्याजस्तेन । भुजबलनिर्जितया—बाहुशक्तिवशीकृतया । भयप्रयुक्तसेवयेव—भीतिकृतपरिचर्ययेव । भयेन प्रयुक्ता सेवा यया तया । विंध्याटव्या । करतलेन—हस्तेन । अपमृज्यमानगण्डस्थलस्वेद लेशम्—निवार्यमाणकपोलघर्मबिन्दुश्रेणिकम् । अपमृज्यमाना गण्डस्थलयोः स्वेदलेशा यस्य तम् । आपाटलया—ईषल्लोहितया । हरिणकुलकालरात्रिसंध्यायमानया—मृगसमूहसंहारनिशा सायंकालवदाचरन्त्या । हरिणानां कुलस्य या कालरात्रिः तस्याः संध्या इवाचरन्त्या । सम्+ध्यै+अङ् । शोणितार्द्रया इव—रक्तक्लिन्नयेव । शोणितेनार्द्रा या । दृष्टया—दृशा । आशाविभागान्—दिग्विभागान् । रज्यमानमिव—रक्तीकुर्वन्तमिव । आजानुलम्बिना—जानुपर्यन्तव्यापिना । द्विपकुंजरकर प्रमाणम्—गजशुण्डादण्डदण्डायामम् । गृहीत्वा इव—आदाय इव । द्विप कुंजरस्य करस्य प्रमाणम् यत् । कुञ्जौ हस्तिदन्तरूपावस्य स कुंजरः । रूपकरणे न कुंजरशब्दस्य उपयोगानाम् इति वार्त्तिकेन रूपरूपः । निचितेन—पूर्णेन । कलितकरधिरवर्णितप्रतापम्—आपादकोटिप्रहारसमरंगण । कलितकरवधिरस्य वलि तस्य प्रदानं येन तम् । असहर्षितप्रतापो-

ल्लेखविषमितशिखरेण—अनेधातीदणखण्डघर्षणनिम्नोन्नताग्रभागेन । असकृन्निशितस्यशस्त्रस्य उल्लेखेन विषमितं शिखरं यस्य तेन ॥ भुजयुगलेन—बाहुद्वयेन । उपशोभितम्—विराजितम्। अन्तरान्तरा लग्नश्यानहरिणरुधिर बिन्दुना—मध्यमध्य संसक्तघनमृगशोणितपृषता । अन्तराऽन्तरा लग्नाः श्यानाः हरिणरुधिरस्य बिन्दवो यस्य तेन । स्वेदजलकणिकाचितेन—घर्मजलपृषद्व्याप्तेन । स्वेदजलस्यकणिकाभिराचितं तेन । गुंजाफलमिश्रैरिव—गुंजिकाप्रसवमिलितैरिव । करिकुम्भमुक्ताफलैः—गजकपोलमौक्तिकैः । करिणां कुम्भेषु मुक्ताफलानि तैः । विरचिताभरणेन—निर्मितालंकारेण । विंध्यशिलातल विशालेन—विंध्याद्रि महापाषाणतल विस्तीर्णेन । वेः शाल्शङ्कटचौ इति सूत्रेण विशब्दात् शालच् प्रत्ययः विशालः ॥ वक्षस्थलेन—उरस्थलेन । उद्भासमानम्—दीप्यमानम् । अविरतश्रमाभ्यासात् निरन्तरपरिश्रमपौनः पुन्यात् । अविरतं श्रमस्याभ्यासस्तस्मात् । उल्लिखितोदरम् कृशजठरम् । ऊरुदण्डद्वयेन—जंघायुग्मेन । इभमदमलिनम्—गजदानमलीमसम् । इभमदेन मलिनस्तम् । आलानस्तम्भयुगलम्—हस्तिबंधनस्थूणद्वयम् । उपहसन्तमिव—निराकुर्वन्तमिव । लाक्षालोहितकौशेयपरिधानम्—अलुरक्तकृमिकोशोत्थाच्छादनम् । लाक्षया लोहितं कौशेयपरिधानं यस्य तम् । अकारणेऽपि—क्रोधहेत्वभावेऽपि क्रूरतया—कठिनस्वभावतया । बद्धत्रिपताकोरग्रभ्रुकुटिकराले—कृतपताकाकारत्रिलेखोग्रनम्रमीलाभयानके । बद्धात्रिपताका यया साचासौ उग्रभ्रुकुटिः तया करालस्तस्मिन् । ललाटपट्टे—विस्तीर्णभालदेशे । प्रबलभक्त्याराधितया—प्रौढश्रद्धासेवितया । कात्यायन्या—दुर्गया । कतस्यगोत्रापत्यं स्त्री कात्यायनी । कत+यञ् कात्य+फक् कात्यायन+ङीप् कात्यायनी । मत्परिग्रहोऽयमिति—मदीय परिवारोऽसौ अतः । त्रिशूलेन—अयः

शला यस्मिन् तेन । स्वकीयशस्त्राग्रभागेण । अङ्कितमिव—चिन्हितमिव । उपजातपरिचयैः—जातसौहार्दैः । अनुगच्छद्भिः—पश्चाद्व्रजद्भिः । श्रमवशात्—मार्गगमनखेदात् । दूरविनिर्गताभिः—विप्रकृष्टनिर्यातामिः । स्वभावपाटलतया—प्रकृतिश्वेतरक्ततया । शुष्काभिरपि—नीरसाभिरपि । हरिणशोणितम्—मृगरुधिरम् । क्षरन्तीभिः इव—स्रावयन्तीभिः इव । जिह्वाभिः—रसनाभिः । आवेद्यमानखेदैः—बाध्यमानश्रमैः । विवृतमुखतया—स्पष्टदृष्टदन्तांशून्—व्यक्तावलोकितदशनरश्मीन् । स्पष्टं दृष्टाः दन्तांशवो येषु तान् । दंष्ट्रान्तरालग्नकेसरिसटानिव—दन्तमध्यसंसक्तसिंहजटान् इव । सृक्कभागान्—ओष्ठप्रान्तान्—उद्वहद्भिः । धारयद्भिः । स्थूलवराटकमालिकापरिगतकण्ठैः—पीनकपर्दकमाल्यव्याप्तग्रीवैः । स्थूलानां वराटकानां मालाभिः परिगताः कण्ठा येषां तैः । महावराहदंष्ट्राप्रहारजर्जरैः—प्रौढसूकराघातक्षताङ्गैः । महावराहाणां दंष्ट्राणां प्रहारेण जर्जरास्तैः । अल्पकायैरपि—क्षोदेहैरपि । महाशक्तित्वात्—बृहच्छक्तिशालित्वात् । अनुपजातकेसरैः—नोत्पन्नजटैः । केसरिकिशोरकैरिव—सिंहशावकैरिव । मृगवधूवैधव्यदीक्षादानदक्षैः—हरिणीविधवात्वमतपाठननिपुणैः । मृगवधूनां वैधव्यस्य दीक्षाया दाने दक्षास्तैः । अनेकवर्णैः—विविधरूपैः । श्वभिः—सारमेयैः । अतिप्रमाणाभिः—विस्तृतदेहाभिः । केसरिणाम्—सिंहानाम् । अभयप्रदानयाचनार्थम्—अभीतिसमर्पणप्रार्थनार्थं । अभयस्य प्रदानं तस्य याचनार्थं इत्यर्थः । आगताभिः—उपस्थिताभिः । सिंहीभिरिव—केसरिभार्याभिरिव । कौलेयककुटुम्बिनीभिः—सारमेयवनिताभिः । कुलेभवः कौलेयकः । कुलशब्दात् ढकञ् भवार्थे । शुनि अर्थेऽवाच्ये सति । कुलकुक्षिग्रीवाभ्य श्वास्यलंकारेषु इतिसूत्रेण । अनुगम्यमानम्—अनुगम्यमानम् । इतः परं तृतीयान्तानि परिवृतमितिक्रियायाः कर्तृपदस्य शबरवृन्दैरित्यस्य विशेषणानि ॥ वैदिवत्—कनमैः ।

गृहीतचामरवालगजदन्तभारैः । धृतचमरमृगपुच्छलोमकरिदशनसमूहैः । गृहीताःचमरवालानां गजदन्तानां भाराःयैस्तैः । कैश्चित् । अच्छिद्रपर्णबद्धमधुपुटैः—नीरंध्रपत्रनिर्मितधृतमाक्षिकनिलयैः अच्छिद्रैः पर्णैः बद्धानिपर्णपुटानि यैस्तैः । कैश्चित् । मृगपतिभिरिव—सिंहैरिव । गजकुम्भमुक्ताफलनिकरसनाथपाणिभिः । करिमस्तकमौक्तिकराशिसहितहस्तैः । गजानां कुम्भेषु मुक्ताफलानि तेषां निकरास्तैः सनाथाः पाणयो येषां तैः । कैश्चित्—यातुधानैरिव—पुण्यजनैरिव । यातुधानः पुण्यजनः इत्यमरः । गृहीतपिशितभारैः—धारितमांसराशिभिः । कैश्चित् । प्रमथैरिव—शिवपारिषदैरिव प्रमथाः स्युः पारिषदाः इत्यमरः । केसरिकृत्तिधारिभिः । सिंहचर्मग्राहिभिः । केसरिणां कृत्तीः धारयन्ति तैः । कैश्चित् क्षपणकैरिव—नग्नैः बौद्धसंन्यासिभिरिव । मयूरपिच्छवाहिभिः—नीलकण्ठबर्हधारिभिः—मयूराणां पिच्छं वहन्ति तैः । कैश्चित् । शिशुभिरिव—बालकैरिव । काकपक्षधरैः—वायसपतत्रधारिभिः । पक्षे शिखण्डकधारिभिः । काकपक्षः शिखण्डक इत्यमरः । बालकैः शिशुत्वे शिखण्डधारणादितिभावः । कैश्चित् । कृष्णचरितम् दर्शयद्भिरिव—हरिसमाचारप्रकटयद्भिरिव । समुत्खातविधृतगजदन्तैः—उत्पाटितगृहीतकरिदशनैः । कृष्णपक्षे उत्पाटितगृहीतकुवलयापीडहस्तिदशनैः । समुत्खाताः विधृताः गजदन्ताः यैस्तैः । कृष्णेन कुवलयापीडगजस्यदन्तमुत्पाट्य गृहीत्वा तेनैव दन्तेन तंहस्तिनम् तस्य हस्तिपकं च व्यापादितमिति भागवतवृत्तम् । कैश्चित् जलदागमदिवसैरिव—वर्षाकालदिनैरिव । जलदानामागमस्यदिवसास्तैः । जलधरच्छायामलिनाम्बरैः—मेघकान्तिनीलवसनैः । जलधराणां छायावत् मलिनानि अम्बराणि येषां तैः । पक्षे जलधराणां छायाभिः मलिनमम्बरं येषु तैः । अनेकवृत्तान्तैः—विविधव्यापारैः । अनेके वृत्तान्ता येषां

तैः। शवरवृन्दैः—किरातसंघैः। परिवृतम्—परिवेष्टितम्। अरण्यमिव। सवह्नधेनुकम्—छुरिकासहितम्। पक्षे गण्डक गोसहितम्। विद्यमानाः खड्गाधेनवो वा धेनुकाः यस्मिन् तत्। अथवा धनपदो द्वोपिरेणुसहितम्। छुरिकाचासिधेनुका। धेनुका तुरेण्वां चेत्युभयत्रामरः। अभिनवजलधरमिव—नवीनमेघमिव। मयूरपिच्छ चित्रचापधारिणम्। बर्हिबर्हनाना वर्णधनुर्ग्राहिणम्। गृहीतैकचक्रम्—आयत्तीकृतेक चक्रनामकनगरीकम् पक्षे—धृतकेवलचक्राख्यास्त्रम्। गृहीता एकचक्रा येन तम्। पक्षे गृहीतमेकचक्रं येनतम्। बकराक्षसमिव—बकनामकदैत्यमिव। पूर्वं बकनामा राक्षसः एकचक्रायां पुरिजनसंहारेणाधिकमुपद्रवं कृतवान् तदातत्रत्यो नृपः मया एको जनस्तुभ्य प्रत्यहं दातव्यः इतिनियमकृत्वा तत्रत्यजनतां ररक्ष। कदाचित् अग्निदग्धजतुगृहात् पलायितानां पाण्डवानां मध्ये भीमं कस्यचित् ब्राह्मणस्य वाटे कुन्ती प्राहिणोत्। भीमस्तुतं राक्षसं निजघान इतिमहाभारतकथा॥ अरुणानुजमिव—गरुडमिव। अरुणस्य सूर्य्यसारथेः अनुजः तम् इव। सूर्य्यसूतोऽरुणोऽनुरुः इत्यमरः। उद्धृतानेकमहानागदशनम्—उत्पाटितबहुविशालगजदन्तम्। पक्षे उत्पात विविधवृहत्सर्पदंष्ट्रम्। उद्धृता अनेके महानागानां दशना येन तम्। दश्यतेऽनेन तद्दशनम् दंश्+करणेल्युट्। भीष्ममिव—गांगेयमिव। शिखण्डिशत्रुम्—मयूरवैरिणम्—पक्षे शिखण्डिनामकद्रुपदराजसुतरिपुम्। शिखण्डिनां शत्रुस्तम्। पक्षे शिखण्डिनः शत्रुस्तम्।

पुरा अम्बालिकानाम्नी काशीराजसुता भीष्मेण सह स्वविवाहार्थप्रतिज्ञावती भीष्मेण च नाङ्गीकृता सा अतः अम्बालिका भीष्मं द्वितीय जन्मनिहन्तुं प्रतिज्ञाय मृता अतोऽन्यजन्मनि द्रुपदराजस्यशिखण्डिनीनामिकाकन्या भूत्वा कस्यचिद्यक्षस्य पुंस्त्व ग्रहणात् शिखण्डीनाम्ना प्रसिद्धाऽऽसीदितिमहाभारत कथा॥

निदाघदिवसमिव—ग्रीष्मकालदिनमिव । सतताविर्भूतमृगतृष्णम् निरन्तरोत्पन्नहरिणवधेच्छम्। पक्षे संततजातमरीचिकम्। सततमाविर्भूता मृगेषु तृष्णा पक्षे मृगतृष्णा यस्य तम्। विद्याधरमिव—यक्षमिव । मानसवेगम्—शक्तिदर्पशोघ्रगामिनम्। मानसाख्यसरोवरगमनम् । वेगेनसहितः सवेगः मानेन सवेगस्तम्। पक्षे मानसेवेगो यस्यतम्। पराशरमिव—व्यासमुनिपितरमिव । योजनगंधानुसारिणम्—कस्तूरीमृगपश्चाद्धाविनम्। पक्षे योजनगंधाख्यव्यासमात्रनुयायिनम्। योजनव्यापीगंधो यस्यसः कस्तूरीमृगः तमनुसर्त्तुं शीलमस्य तम् । पक्षे पराशरप्रसादात् व्यासमाता सत्यवती अपि योजनगंधा तामनुसर्त्तुं शीलमस्य तम । घटोत्कचमिव—हिडम्बोत्पन्नभीमसुतमिव—भीमरूपधारिणम्—भयानकाकारधन्तम्—पक्षे वृकोदरसदृशम् । भीमं रूपं धर्त्तुं शीलमस्य वा भीमस्यरूपं धर्त्तुं शीलमस्य तम्। आत्मा वै जायते पुत्रः इतिस्मृतेः सुतस्यपितृच्छायासदृशत्वादितिभावः । अचलराजकन्यकाकेशपाशमिव—गौरीकबरीभारमिव। न चलतीति अचलः। चल्+पचाद्यच् चलः ततोनञ्तत्पुरुषः अचलः। अचलानां पर्वतानां राजा सः राजाहः सखिभ्यष्टजिति समासान्तः अच् । अचलराजस्य कन्यका तस्याः केशपाशः तम् इव। नीलकण्ठचन्द्रकाभरणम्—मयूरमेचकभूषणम्—पक्षे शिवकपाकरालंकारम् । नीलकण्ठानां चन्द्रकाएवाभरणं यस्य तम् पक्षे नीलकण्ठस्य शिवस्य चन्द्रएव चन्द्रकः स्वार्थे कन् चन्द्रक आभरणं यस्यतम् शिवस्यवामार्धजानित्वेन द्वयो रैक्यवद्भासनात् शिवशेखरस्थितस्यापि शशिनोद्वयोर्भूषणत्वमुपपन्नम् । हिरण्याक्षदानवमिव—एतन्नामकहिरण्यकशिपुभ्रातृदैत्यमिव। दनोरपत्यं दानवः दनु+अपत्येऽर्थे अण् तस्यापत्यमिति । महावराहदंष्ट्राविभिन्नवक्षस्थलम्—बृहत्क्रोडदन्तक्षतोरःस्थलम्—पक्षे • हरितृतीयावतारदशनविदारितवक्ष-

सम्। महावराहैः पक्षे महावराहेण दंष्ट्राभिः विभिन्नवक्षःस्थलम् यस्यतम्। पुरा भगवान् हरिः वराहरूपंधृत्वा प्रलयकालिक सागरनिमग्नं धरामण्डलमुत्थाप्य पर्वतगुहायाम् तिष्ठन् आखेटकायगच्छता हिरण्याक्षेणावलोकितः गदयाताडितः ततः हरिः दंष्ट्रया हिरण्याक्षवक्षोविदार्य्यतं निहतवान् इति हरिवंश कथा। अतिरागिणमिव—अतिशयविषयाभिलाषिणम् धनिकम् इव। कृतबहुबन्दिपरिग्रहम्—विहितानेकहठापहृतपरयोषिदावन्दीकारम् पक्षे संगृहीतविविधस्तुतिपाठकगणम्। कृतः बहूनाम् बन्दीनाम् परिग्रहोयेन तम्। पिशिताशनमिव—मांसभोज्यमिव। रक्तलुब्धकम्—अनुरक्तव्याधम्, पक्षेरुधिरपानलोलुपम्। रक्तालुब्धकाः यस्मिन् तम्। पक्षे रक्ते लुब्धकस्तम्। गीतकलाविलासमिव-गानविद्याव्यापारमिव। निषादानुगतम्—शबरानुगतम्। पक्षे निषादाख्यस्वरविशेषानुकूलम। निषदैः पक्षे निषादेनानुगतस्तम्। अम्बिकात्रिशूलमिव दुर्गात्रिशूलाख्यशस्त्रमिव—महिषरुधिरार्द्रकायम्। सैरिभरक्तक्लिन्नदेहम्। पक्षे महिषासुरशोणितस्विन्नशरीरम्। महिषाणां पक्षे महिषासुरस्यरुधिरेणार्द्रः कायो यस्य तम्। अभिनव यौवनमपि—नवीनतारुण्यमपि। क्षपितबहुवयसम्—गमिताधिकायुषमिति विरोधः तरुणतापा बहुकाला भावात्। परिहारपक्षेतु विनाशितानेकविहगम्। अत्रविरोधाभासोऽलंकारः आभासत्वे विरोधस्य विरोधाभास उच्यते इति तल्लक्षणात्। उभयपक्षेऽपिक्षपितानिबहूनि वयांसि येनतम्। कृतसारमेयसंग्रहमपि—संगृहीत धनधान्यराशिमपि, कृतः साराणां मेयानां च संग्रहोयेन तम्। फलमूलाशनम् प्रसवकन्दभोजिनम् इतिविरोधः परिहारपक्षे विहितकुक्कुरसंग्रहम् इत्यर्थः। कृतः सारमेयाणां संग्रहोयेन तम्। फलानिमूलानि चाश्नातितम्—फलमूलाशनम्। कृष्णमपि—असुदर्शनम्—नविष्णुमपि—सुदर्शनचक्ररहितम् इति

विरोधः परिहारपक्षेतु—कृष्णवर्णमपि—भयानकाकृतिम् इत्यर्थः। सुदर्शनेन रहितस्तम्। तथा न सुष्ठु दर्शनं यस्य तम्। स्वच्छन्दप्रचारमपि दुर्गैकशरणम्—यथेच्छविचरणशीलमपि दुर्गनगराश्रयम् इति विरोधः परिहारपक्षेतु—कात्यायनीरक्षिकम्। शरणं गृहरक्षित्रोरित्यमरः। स्वच्छन्देन प्रचारो यस्यतम्, स्वच्छन्दप्रचारम्। यथेच्छसंचारिणम्। दुर्गनगरं पक्षे दुर्गायकं शरणं यस्य तम्। क्षितिभृत्पादानुवर्त्तिनमपिराजसेवानभिज्ञम्—राजचरणसेविनमपि राजपरिचर्य्यापरिचितम्। इति विरोधः। परिहारेतु—प्रत्यन्तपर्वतस्थायिनमपि। क्षितिविभर्त्ति तस्य पादौ वा पादान् अनुवर्त्तते तम्। राज्ञः सेवाया अनभिज्ञस्तम्। अपत्यमिव—सन्तानमिव। न पतन्तिपितरः नरकादौ अनेन तदपत्यम्। विध्याचलस्य। कृतान्तस्य—यमस्य। अंशावतारमिव गृहीतावयवसामर्थ्यमिव। कृतः प्राणिनामन्तोयेन तम् सकृतान्तः। अंशेनावतारस्तम्। पापस्य दुरितस्य सहोदरमिव—भ्रातरमिव। सह समान उदरं यस्य तम् सहोदरम्। कलिकालस्य—कलियुगस्य। सारथिमिव—सूतमिव। सूतः क्षत्ता च सारथिरित्यमरः। भीषणमपि—भयानकदर्शनमपि। महासत्वतया प्रौढमलशालितया। महत् सत्वं यस्य तस्य भावस्तत्ता तया। गम्भीरमिवोपलक्ष्यमाणम्—गभीराकारतया दृश्यमानम्। अनभिभवनीयाकृतिम् भयावहप्रभाशालिस्वरूपम् मातङ्गनामानम्—मातङ्गनामधेयम्। शबरसेनापतिम्—मातङ्गइतिनामयस्यतम्। किरातसैन्याध्यक्षम्। शबराणाम सेनायाः पतिस्तम्। अपश्यम्—दृष्टवान्। तस्य—मातङ्गस्य। अभिधानं नाम तु पश्चात्-पुनः। अहम—वैशम्पायनः। अश्रौषम्—श्रुतवान्।

28. And in the midst or centre of that very large army or force of the *Shabaras* or hunters, I saw or

noticed their army chief or the leader of those *Shabara* forces, named *Matangaka*, who was in the prime of his life or youth (lit 'in the first or early part of his age),—*who*, from or on account of the extreme harshness of his manners or roughness of his exteriors or external features seemed or appeared as though he were made of iron or steel as it were,—*who* was like *Ekalavya* (the son of the king of the *Nishadas*, and a great archer) as it were having come (*i e*, appeared or manifested himself) in another birth (*i e*, being born once again) —*who* from the fact of his beard just beginning to grow or make its appearance (lit sprouting, germinating or breaking forth), was like the young leader (lit a child or boy of the leader) of a herd of elephants, as it were, having the broad sides (lit walls) of its temples being decorated or adorned with the first line (*i e*, a line of the first exudation) of ichor (appearing on them for the first time),—*who* filled the (whole) forest with the radiation (lit 'the flow or stream) of the lustre of his body, that was dark like a blue lotus, as though with the (dark) waters of the Jamuna, as it were,—*who*, being possessed of a mass of hair, slightly curling at their tips or ends, and hanging or resting on his shoulders was like a lion, as it were, endowed with the cluster or tuft of his mane, that was stained or soiled with the ichor of elephants,—*who* had or was possessed of a broad forehead,—*who* had a very elevated and terrible or dreadful nose,—*who* appeared conspicuous or to

advantage (lit. 'shining or appearing bright') on account of his left side having been rendered somewhat reddish, with the slightly rosy or pink-coloured rays of (light emanating from) the jewel (found in or extracted) from the hood of a snake, made into or worn as an ornament (lit. 'carried into the state of an ornament') on one (namely, the left) of his ears, and (which left side, as such) seemed as though (it had been so rendered reddish) with the pink colour or reddish hue of the fresh tender leaves, transferred or imparted (lit. 'sticking') to it on account of the usual practice of his sleeping (or from the fact of his being used or accustomed to sleep or lie) on a bed of leaves;—*who* had his body anointed or smeared with ichor (as though with the application of scented unguents or cosmatics), that was taken from the cheeks or temples of an elephant recently killed or killed not long ago, that bore the fragrance or sweet smell of the '*Sapta-chhada*' blossoms (the '*Sapta-chhada*' or '*Sapta-parna*', meaning literally, 'having seven leaves', is a kind of tree having fragrant blossoms), and that was fragrant or sweet-smelling like the paste (*i.e.*, ointment or unguent) of the black aloe-wood, as it were;—*who* had the heat of the sun warded off (from his body,—*i.e.*, who was screened or protected from the heat or rays of the sun) by means of a swarm of black bees, that was eagerly attracted (lit. blinded) by the fragrance or scent thereof (*i.e.*, of that ichor), and was hovering over the same, and that resembled or seemed to

imitate an umbrella (lit. 'that which protects from the heat of the sun') made of the feathers of a peacock, as though with (or by means of) a *Tamala* leaf, as it were,—*who* had the line of sweat or perspiration on his cheeks or temples being wiped off or removed with the palm of its hand under the guise or pretext of the fresh or tender leaves, that were placed (as an ornament) on his ears, and were trembling or agitated slightly (*i e*, waving lightly in the air), by the Vindhya forest, as it were, that was conquered by the force of his arms, and that offered its services or homage (to him) through fear or terror of him,—*who* was reddening or rendering the (various) divisions of the quarters red with his look or the sight of his eye, that was slightly red in colour, that looked like the evening or twilight preceding the night of destruction of the whole race of the deer, and that was wet or moist, as it were, with blood,—*who* was adorned or decorated (*i e*, was possessed of or endowed) with a pair of arms, which hung down up to, or reached as far as, his knees, which were formed as though after having taken the measure of an elephant's trunk, and the top ends of which were rendered uneven on account of the cuts or scratches often caused by the sharp (lit, sharpened or whetted) weapons employed in making an offering or oblation of blood to the Goddess Chandika or Durga;—*who* was looking splendid or graceful (lit 'illuminated or lighted up', 'radiant', on account of his being endowed) with a chest (lit.

the place or region of his breast or chest', that had congealed or coagulated (*i. e*, dried up) drops of blood of the deer, sticking or adhering to it here and there in places in the interior or middle of it, that was spread or covered over (lit inlaid or set in) with the small or minute particles of sweat or perspiration, that had an ornament, as it were, made or provided for it by the large pearls (extracted) from the temples of elephants, and mixed up (or interspersed) with the *Gunja* berries or fruits (Gunja is a red and black berry, often employed as the smallest measure of a jeweller s weights It is red all round with a small dark spot on its top), and that was broad or spacious like the surface of a flat stone or rock of the Vindhyas,—*who* had his belly reduced or rendered thin (*i e*, he did not possess a bulging and unseemly belly), on account of the repetition or constant practice of physical exercise,—*who*, with his two (or the couple of his) rod like thighs, was deriding or laughing, as it were, at a pair of pillars or posts to which elephants are tied, and which were soiled or stained with the ichor thereof (*i e*, of those elephants),—*who* had his upper garment of silk dyed red with lac juice,—*who* had the broad surface of his forehead,—that had three raised (*banner like*') lines or wrinkles formed on it, on account of his (natural) cruelty even though there was no cause for it (*i e*, on account of his usual cruel nature, and without or in the absence of any justifiable reason for it) and (hence) made it look terrible (as

though) with the dreadful or formidable contraction or knitting of his eye brows,—marked or stamped with her trident, as it were, by the Goddess Katyayini or Durga who was worshipped or propitiated (by him) with an ardent or a powerful devotion, and (who did so) thinking or with the idea that '*he was her servant*' (lit 'This or he is my servant or attendant,'—so thinking she marked him etc);—*who* was being followed by hounds *that* had become quite familiar with him (lit 'which had acquaintance or familiarity produced' with him), and were going behind him, *that* seemed to be indicating their fatigue by means of their tongues that lolled or stretched out far (from their mouths) on account of (excessive) exertion, and that (i e the tongues), though dry, seemed on account of their natural redness or red colour, to be pouring out or streaming forth (i e trickling or oozing out) the blood of the deer, as it were, *that* (i e, the hounds) had or possessed (lit 'carried or bore,—i e, were endowed with) the corners of their mouths or lips, which, on account of their mouths being wide open, clearly displayed or showed out the brightness or lustre (lit the points or rays) of their teeth, and which seemed as though the (hair from the) manes of lions were sticking (to them) in the interstices or intervening spaces of their teeth as it were, *that* had their necks encircled or surrounded on all sides (i e, adorned) with a string or collar (made) of large shells or cowries, *that* were very much wounded or hurt (lit shattered

or battered) with the strokes or thrusts of the tusks of big or large boars, *that*, though having or possessed of short or thin bodies (*i. e.*, though being small-bodied), were, on account of the great strengh (that they possessed), like the cubs or young ones of lions, as it were, with their manes not (yet) grown, *that* were clever or skilful in the act of initiating the females (lit. the brides) of the deer into a vow of widowhood, and that were of many or various (*i. e.*, of a vareity of) colours, and (who, *i. e.*, the Shabara chief or leader, was being followed) also by bitches or female hounds (lit. 'the wives of the dogs and mothers of a family or household of dogs') that were (unlike the hounds) very huge or bulky (lit. of large dimensions or of a very great magnitude), and were like the lionesses, as it were, (which had) come (as though) to beg or solicit the favour of an amnesty or assurance of safety or protection to the lions ;—*who* was surrounded on all sides by a large number or collective body of hunters or *Shabaras*, the accounts of whose doings (lit. the 'end or result of a course of action ') were various or manifold (*i. e.*, who were multifariously engaged in a variety of activities as detailed below, namely), *some* of whom were holding (or carrying) a large quantity of hair of the *Chamara* deer and loads of the tusks of elephants (slain in hunting), *some* of whom had (*either* enclosed beehives in leaves without holes, *or*) made cups or concavities (*i. e.*, vessels) of leaves without holes (so that it might not trickle out of it) for holding honey

in it,—*some* of whom, with their hands full of heaps of pearls taken from the temples of elephants, were like lions, as it were, (with pearls sticking or clinging to their paws or claws with which they tore asunder the temples of elephants),—*some* of whom, holding or carrying loads of flesh, were like the demons or *Rakshasas*, as it were,—*some* of whom, holding or carrying the skins of lions, were like the '*Pramathas*' (name of a class of fiends attending on Shiva) or attendants of Shiva, putting on garments made of the skins of lions, as it were,—*some* of whom, carrying bunches of peacocks' feathers, were like the *Kshapanakas* (*i e*, the Buddhist or Jain mendicants wearing no garments, who carry a sort of broomstick made of peacock's feathers for sweeping their paths), as it were,—*some* of whom, carrying or holding the *wings of crows* (in their hands), were like children or infants (having *sidelocks of hair on their temples*), as it were, —*some* of whom had uprooted or extracted, and were (then) holding or grasping (in their hands) the tusks of elephants, and (as such) appeared to be exhibiting or displaying the adventurous deed or exploit of Krishna (who too had torn out the tusk of the elephant *Kublaya Pida*, that had been set upon him by the order of Kansa, and then held it in his hand and used the same as a weapon against him, *i e*, Kansa), as it were,—and *some* of whom, putting on or having garments that were dark or dirty like the shade or colour of clouds, were like the days at the advent of

the clouds (i e, of the rainy season), as it were, when the sky is dark with the dark shade or colour of the clouds,—*who* being (armed or provided) with a small sword or dagger, was like the forest, as it were, being endowed with or having female rhinoceroses in it,—*who* holding or carrying a bow that looked spotted or variegated on account of the feathers of peacocks (attached to it), was like a new or fresh cloud, as it were, having or bearing a rainbow that was variegated in colour like the feathers of a peacock —*who*, holding or carrying *a single discus* or sharp circular missile weapon (in his hand), was like the demon *Baka*, as it were, who had captured or taken possession of the city or town of '*Eka chakra*',—*who*, having extracted (i e, taken out or uprooted) the tusks of many a large or huge elephant was like the younger brother of Aruna (the charioteer of the Sun god,—i e, like Garuda), as it were, who had taken out the fangs of many a huge serpent,—*who* was an enemy of the *peacocks*, and (as such) was like Bhishma, as it were, having *Shikhandi* as his enemy or adversary [The word '*Shikhandi*,' which means a *peacock*' in ordinary parlance, was the name of a person of doubtful sex or gender While the Mahabharata or the great war was proceeding he was set up against and placed in front of Bhishma who refraining from discharging his own arrows against such a person was successfully made the target of his arrows by the latter The pun on this word is thus

easily laid bare or explained],—*who* had a thirst for (i e, an eager desire to kill) deer always apparent or manifested in him, and (as such) was like a day in summer or the hot season as it were, when there is always or continuously visible or to be seen the (phenomenon of what is called) mirage,—*who*, being characterised by or endowed with haste or hurried activity on account of (a feeling or sentiment of) pride (in him),—[or 'with activity, like that of the mind or thought'], was like Vidyadhara (the name of a Yaksha or semi divine being), as it were, hastening towards the *Mânasa* (lake),—*who* followed the musk (deer,—lit. 'whose scent or fragrance extends for a Yojana', 'diffusing perfume to the distance of a Yojana', i e, musk), and (as such) was like Parashara, as it were, following or going after *Yojana gandha* or Satyavati (the mother of the sage Vyasa), —*who* had (lit 'was putting on) a terrible or formidable form or appearance, and (as such) was like *Ghatotkacha*, as it were, bearing or putting on (i e, who had or possessed) a formidable form or form like that of Bhîma (whose son he was) —*who*, having as his ornament, or being adorned or decorated with the feathers (lit the eyes on the tails) of peacocks (lit the 'blue necked'), was like a cluster or tuft of hair on the head of the daughter of the king of mountains (i e, of Gauri or Parvati, the daughter of the mountain Himalaya—king of mountains), as it were, being decked with the crescent of the moon (on the forehead) of the

god Shiva (in his 'अर्धनारी नर' or '*half male and half female*' form), —*who*, having had the region of his chest wounded or pierced (up in places) with the tusks of big boars, was like the demon Hiranyaksha, as it were, who had his chest broken or split asunder with his tusks by the Great Boar (Incarnation of Vishnu), —*who*, like 'a very lewd or licentious man,' as it were, had turned (*i e*, made or converted —lit 'accepted') many a captive woman into his wife [Or, it might mean *either*, 'who, like a man very ambitious or fond of fame or reputation, as it were, had many bards engaged or employed (lit 'accepted') in his service', *or*, 'who, having turned..... wife, was like an ambitious man or a man fond of fame, as it were, having many bards ' etc], —*who*, having hunters who were passionately fond of or deeply attached to him, was like a demon or goblin (lit 'flesh eating', —'one having meat or flesh as his food', a cannibal, Rakshasa or Pishacha), as it were, that was greedy o eagerly fond of blood, —*who* was followed by the *Nishādas* or hunters [*Nishāda* is the 'name of a certain wild aboriginal tribe in India not belonging to the Aryan race and described as hunters, fishermen, robbers, etc —a name of the Bhillas—a wild mountaineer tribe—a man of a degraded tribe in general—an outcast', etc], and (as such) was like an [assemblage or orderly arrangement (of musical notes or sounds) in the art of singing or music, as it were, accompanied by or set up in accordance

with (*i e*, containing, at the end of that arrangement) *Nishada*, the last or the highest of the seven notes in the musical scale or gamut,—*who*, having had his body moistened or made wet with the blood of the buffaloes, was like the trident of the goddess Ambika or Durga, as it were, having its surface moistened with the blood of the demon named *Mahishasura* or '*Buffalo demon*',—*who*, though possessing the freshness of youth (lit 'fresh youth'), had yet passed much (*i e*, a greater part) of his life (inasmuch as he had *killed or destroyed many a bird or birds*) [There is a contradiction in saying that he was possessed of the freshness of youth, when the statement is followed by the words to the effect that he had passed much or a greater part of his life This विरोधाभास or apparent contradiction is, however, removed when we take the other sense or meaning of the phrase 'नतिपहुवयस,' which, as already indicated, is this 'who had killed or destroyed many a bird'],—*who*, though he had collected up or provided himself with heaps of wealth and corn [धन= wealth, and मय=that which can be, or is capable of being, *measured*, *i e*, corn or grain], yet lived or subsisted on fruits and roots (alone, inasmuch as he had only collected together or made a collection of *hounds* or *dogs* about him),—*who*, though (like) *Krishna*, was yet without (his) *Sudarshana*, the discus of Vishnu (inasmuch as he was merely *dark-coloured*, and *not agreeable to look at*),—*who*, though

भ्रममवतीर्य तस्मात्करयुगलपरिक्षोभिताम्भसः सरसो वैदूर्यद्रवानुकारि प्रलयदिवसकरकिरणोपतापादम्बरैकदेशमिव विलीनमिन्दुमण्डलादिव प्रस्यन्दितं द्रुतमिव मुक्ताफलनिकरमत्यच्छतया स्पर्शानुमेयं हिमजडमरविन्दकोशरजःकषायमम्भः कमलिनीपत्रपुटेन प्रत्यग्रोद्धृताश्च धौतपङ्कनिर्मलमृणालिकाः समुपाहरत् । आपीतसलिलश्च सेनापतिस्ता मृणालिकाः शशिकला इव सैंहिकेयः क्रमेणादशत् । अपगतश्रमश्चोत्थाय परिपीताम्भसा सकलेन तेन शवरसैन्येनानुगम्यमानः शनैः शनैरभिमतं दिगन्तरमयासीत् ।

शवरचरितसमालोचना—

२६—मे-मम । मनसि । मानसे । आसीत् अभूत् । एवम्—अहो—आश्चर्य्यम् । एषाम्—मातङ्गादीनाम् । जीवितम्—जीवनम् । मोहप्रायम्—अज्ञानबहुलम् । मोहः प्रायो यस्मिन् तत् । चरित्रम्—कर्म च । साधुजनविगर्हितम्—सभ्यलोकनिन्दितम् । साधुभिः जनैः विगर्हितम् । तथाहि—तथैव । दर्शयति । पुरुषपिशितोपहारे—नरमांसवलिदाने । पुरुषस्यपिशितमुपहारः तस्मिन् । धर्मबुद्धिः अयं धर्म इति विज्ञानम् । धर्मस्य बुद्धिः सा । वस्तुतस्तु माहिंस्यात् सर्वाभूतानि इतिश्रुतेः बलिदानं सर्वथानिषिद्धमेवातोऽधर्मः । साधुजनविगर्हितः—सुजननिन्दितः । मधुमांसादिः आहारः—सुरापिशितादिभोजनम् । मृगया श्रमः—आखेटकम् व्यायामः । शिवारुतम्—शृगालीरसितम् । शास्त्रम्—शास्त्रपाठः । सदसताम्—योग्यायोग्यविषयाणाम् । उपदेष्टारः—शिक्षकाः । कौशिकाः—उलूकाः वा घूकाः । महेन्द्रो गुग्गुलूलूकव्यालग्राहेषु कौशिकः इत्यमरः । प्रज्ञा—

बुद्धिः । शकुनिज्ञानम् पक्षिस्थितिबोधः । श्वानः—कुक्कुराः । परिचिताः—सुहृदः । शून्याटवीपुराज्यम्—निर्जनवनेषु राजत्वम् । आपानकम्—मद्यपानगोष्ठी । उत्सवः—हर्षव्यापारः । क्रूरकर्मसाधनानि हिंसादिकठिनक्रियाप्रयोजकानि । क्रूराणाम् कर्मणां साधनानितानि । धनूंषि—कार्मुकाणि । मित्राणि—सचायः । विषदिग्धमुखाः—गरललिप्ताननाः भुजगाः इव—उरगाइव । सायकाः—शराः । सहायाः—सहायकाः । मुग्धमृगाणाम्—मूढहरिणानाम् । उत्सादकारि—विनाशसाधकम् । गीतम्—गानम् । बन्दिगृहीताः—बन्दिभावस्यायत्तीकृताः । परयोषितः—अन्यदाराः । कलत्राणि—भार्य्याः । क्रूरात्मभिः—निर्दयान्तःकरणैः । शार्दूलैः—केसरिभिः । सह-सवासः-स्थितिः । पशुरुधिरेण—चतुष्पाद्रक्तेन । देवतार्चनम्—देवपूजनम् । मांसेन पलेन । बलिकर्म—उपाहारकरणम् । चौर्य्येण—स्तेयेन । जीवनम्—जीवितम् । भुजंगमणयः—सर्पफणरत्नानि । भूषणानि—अलंकाराः । वनगजमदैः—अरण्यकरिदानधारिभिः । अङ्गरागः—देहविलेपनम् । यस्मिन्नेव कानने यत्रैव वने । निवसन्ति—तिष्ठन्ति । तदेव । अशेषतः—साकल्येन । अशेषेणेति अशेषतः तृतीयान्तात् सार्वविभक्तिकः तसिः आद्यादित्वात् ॥ आद्यादिभ्यश्चेति वचनेन । उत्खातमूलम्—उत्पाटितनाशयम् । उत्खातं मूलं यस्य तत् । कुर्वन्ति—विदधति । इति—इत्थम् । मयि—वैशम्पायने । चिन्तयत्येव—स्मरत्येवसति । सः मातङ्गकनामा शबरसेनापतिः । अटवीभ्रमणसमुद्भवम्—वनपर्य्यटनजातम् । अटव्यां परिभ्रमणात् समुद्भवा यस्यतम् । खेदम्—श्रमम् । अपनिनीषुः । निवारयितुमिच्छुः । आगत्य—प्राप्य । तस्यैव—पूर्वाभिहितस्य । शाल्मलीतरोः । अधः छायायाम्—अधोभागे अनातपे अवतारितस्कन्धदेशः—स्कंधादपसारितशरासनः । त्वरितपरिजनोपनीतपल्लवासने—ससंभ्रमपरिचारकवर्गप्रापित

free to wander about wherever he pleased (in accordance with his own sweet will,—*i e*, although his movements were absolutely unrestricted and depended entirely upon his own free will) had yet the fort (*i e*, a fortress or citadel—alone) as the place of his sole refuge [inasmuch as *he had the goddess Durga (alone) as his sole protector or defender*] ,—*who*, though he followed the feet of (*i e*, obeyed or rendered obeisance or service and homage to) a king was yet unacquainted or non conversant with the duties of attendance upon or service of a *king* [inasmuch as he had recourse merely to (lit 'followed or went after',—*i e*, resided on) the foot, or a *hill at the* foot of a *mountain*,—*i e*, he merely lived on the slopes or the neighbouring hills of a *mountain*] , *who* was (of such a huge and formidable build of body,—*i e*, was so strongly and enormously built, that he seemed to be) like a child or descendant, as it were, of the Vindhya (mountain) —*who* was (so terrible in his features that he seemed to be) like a partial incarnation as it were, of Yama, the god of death (lit one 'causing an end') ,—*who* was like the own or full brother (lit 'one born of the same or a common womb), as it were, of Sin (incarnate) ,—*who* was like the quintessence (*i e*, the substantial or essential part'—'the best or choicest part), as it were, of the Dark or Iron Age —*who* though dreadful or terrible (in his outer aspects or natural features), yet appeared to be looking serene or grave (or, it might mean,

profound or sagacious) as it were on account of his great strength or prowess (or vigour or energy) and (lastly) *whose* form (was such that it) could not be treated with contempt or slighted i e it could not be lightly or easily insulted or humiliated in any way) His name, however, I learnt or came to know (lit heard) afterwards

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२९–आसीच्च मे मनसि । अहो मोहप्रायमेतेषां जीवितं साधुजनविगर्हितं च चरितम् । तथा हि । पुरुषपिशितोपहारे धर्मबुद्धिः । आहारः साधुजननिन्दितो मधुमांसादिः । श्रमो मृगया । शास्त्रं शिवारुतम् । समुपदेष्टारः सदसता कौशिकाः । प्रज्ञा शकुनिज्ञानम् । परिचिताः श्वानः । राज्यं शून्यास्वटवीषु । आपानकमुत्सवः । मित्राणि क्रूरकर्मसाधनानि धनूंषि । सहाया विषदिग्धमुखा भुजगा इव सायकाः । गीतमुत्सादकारि मुग्धमृगाणाम् । कलत्राणि बन्दीगृहीताः परयोषितः । क्रूरात्मभिः शार्दूलैः सह संवासः । पशुरुधिरेण देवतार्चनम् । मांसेन बलिकर्म । चौर्येण जीवनम् । भूषणानि भुजंगमणयः । वनगजमदैरङ्गरागः । यस्मिन्नेव कानने निवसन्ति तदेवोत्खातमूलमशेषतः कुर्वते । इति चिन्तयत्येव मयि स शबरसेनापतिरटवीभ्रमणसमुद्भूतं श्रममपनिनीषुरागत्य तस्यैव शाल्मलीतरोरधश्छायायामवतारितकोदण्डस्त्वरितपरिजनोपनीतपल्लवासने समुपाविशत् । अन्यतमस्तु शबरयुवा ससं-

किसलयनिर्मितविष्टरे । त्वरितं परिजनेनोपनीतपल्लवनिर्मित मासनम् तस्मिन् । समुपाविशत्—उपविष्टवान् । अन्यतमस्तु—कश्चिदपरस्तु शबरयुवा—किराततरुणः शबरश्चासौ युवा सः । ससंभ्रमम्—सत्वरम् । अवतीर्य्य—गत्वा । तस्मात्—पूर्वोक्तात्—सरसः—पम्पासरोवरात् । करयुगलपरिक्षोभिताम्भसः—हस्त युगल प्रचलितवारिणः । करयुगलेन परिक्षोभितमम्भोयस्य तस्मात् । जलोपरिगतं तृणादिकं निवारयितुम् जल मालोडितमितिभावः । वैदूर्य्यद्रवानुकारि—वैदूर्य्याख्यमणिरससदृशम् । प्रलयदिवसकरकिरणोपतापात्—युगान्तकालतीक्ष्णभानुरश्मिसंतापात् । प्रलयेदिवसकरस्य किरणैः उपतापस्तस्मात् । विलीनम्—च्युतम् । अम्बरैकदेशमिव—आकाशैकभाग मिव । अत्रोत्प्रेक्षालंकारः । भवेत्संभावनोत्प्रेक्षा प्रकृतस्य परेण तत् इति लक्षणात् । इन्दुमण्डलात्—चन्द्रचक्रवालात् । प्रस्यंदितमिव—प्रस्नुतमिव । द्रुतम्—गलितम् । मुक्ताफलनिकरमिव मौक्तिकराशिमिव । अत्यच्छतया नितान्तविमलतया । स्पर्शानुमेयम्—सम्पर्कज्ञेयम् । हिमजडम्—तुहिनशीतलम् । हिमवत् जडम् तत् । अरविन्दकोषरजःकषायम्—कमलकोरकपराग गंधयुतम् । अरविन्दानां कोषाणां रजसा कषायम् तत् । अम्भः—जलम् । प्रत्यग्रोद्धृताः—नवीनोत्पाटिताः । प्रत्यग्रमुद्धृतास्ताः । धौतपङ्कनिर्मलाः—क्षालितकर्दमविमलाः । धौतः पङ्कोयासां ताः अतः एव निर्मलास्ताः । मृणालिकाश्च—क्षुद्रमृणालानि च । कमलिनीपत्रपुटेन—पद्मिनीदलवद्धयुग्मेन । समुपाहरत्—आनीतवान् । आपीतसलिलश्च—पीतजलः । सेनापतिः—मातङ्गः । ताः—पूर्वोक्ताः । या तदानीताः मृणालिकाः । सैंहिकेयः—राहुः । सिंहिकाया अपत्यम् सैंहिकेयः । सिंहिका+ढक् स्त्रीभ्यो ढक् इतिसूत्रेण । शशिकला इव—चन्द्रभागानिव । क्रमेण—क्रमशः । अदशत्—अचर्वयत् । अपगतश्रमः—निवृत्तखे-

दः च उत्थाय—उद्गम्य। परिपीताम्भसा—धौतजलेन। सकलेन—समस्तेन। तेन—तथाविधेन। शबरसैन्येन किरातबलेन। अनुगम्यमान—अनुव्रज्यमानः। शनै. शनै—मन्दम् मन्दम्। अभिमतम्—यथेष्टम्। दिगन्तरम्। विभिन्नदिशम्। अन्यादिगिति दिगन्तरम्। अयासीत्। अगच्छत्।

29 And it (namely, the following thoughts or ideas) occurred to (or began to revolve in) my mind 'Ah or Alas! The life of these (people) is full of or abounds in ignorance (i e, is exceedingly foolish or infatuated), and their deeds or adventures are worthy of censure (lit 'censured' or censurable) by the good or virtuous people for so or thus (it has been said), or for instance, they regard or look upon the offering of human flesh as an act of righteousness or religious virtue (lit 'entertain an idea or sentiment of piety' towards it) Their food consists of wine and meat or flesh etc, which is or has been censured or condemned by the good or virtuous people Their exercise or physical exertion consists of or is provided by hunting The cries of the female jackals constitute their *Shâstra* (or the reciting, chanting or reading aloud of the *Vedas*,—i e, they have studied these cries alone and made them, like the *Shâstras*, the guides of their actions in life) They have owls for or as their teachers or advisers, in regard to matters which are good and those which are evil (i e they draw their inferences as to good or evil omens from the hootings of owls alone) Their

wisdom or intelligence lies in the knowledge of the birds (alone) Their acquaintances or associates are hounds. Their kingdom or dominion extends over desolate or empty forests Their festival or merry-making (consists of holding or engaging in) a drinking party or banquet Their friends are the bows which constitute the means of accomplishing their cru l deeds Arrows, which have their heads or pointed ends or tips dipped in poison, and (as such) are like snakes or serpents having' their heads anointed or smeared (i e, possessing or being endowed) with poison, as it were, are their helpers or allies Their singing or music causes destruction to or is destructive of the foolish or infatuated (it might also mean, the 'artless or innocent', 'inexperienced') deer The women folk or wives of others taken captive or seized as prisoners are their wives Their society or association (i e, their dwelling residence or domestic intercourse) is with tigers (or panthers or leopards,—or with all of these) of cruel nature Their worship or adoration of the gods or deities is (done or performed) with the blood of animals Their religious offerings or offerings of oblations is with flesh They live or subsist on (i e, they maintain themselves by the practice of) thieving or stealing The jewels (secured or procured from the hoods or crowns) of snakes, are or constitute their ornaments Their anointing or besmearing of their bodies (which is otherwise usually and normally done with scented unguents or cosmetics)

is (carried out or performed) with the ichors of the wild elephants (*i e.*, the application of sweet unguents or cosmatics to their bodies consists of that with the ichor of wild elephants). The very forest in which they live, they destroy completely [lit 'render it completely (lit. 'without leaving any remainder') pulled up by the roots or such as has its roots completely eradicated, uprooted or dug up']'. While I was thus thinking (or thinking in this strain), that leader of the army (or army chief) or the *shabaras* or hunters, wishing to remove (or desirous of removing) the fatigue, produced or brought about by his wandering through the forest, having come and laid down his bow in the shade under that very silk-cotton tree, sat down or rested himself on a seat of (fresh or tender) leaves, hurriedly or hastily provided or brought by his attendants. One of these *shabara* youths or young hunters, however, having hurriedly descended or entered (into it, brought from that lake, the waters of which had been well shaken or agitated and disturbed with the couple of his hands (by him, with a view to remove from its surface the moss or other useless matter etc.) in a cup or vessel (made) of lotus leaves,—*water*, which (was so sparkling clear that it) seemed to be imitating or resembling *lapis lazuli* (which is the name of 'a gem or precious stone of a dark colour', according to Monier Williams) in liquid form (lit 'the flowing liquid of lapis lazuli'), which seemed as though it were (or which was like)

a piece or portion of the sky, as it were, having been melted or dissolved (i e, become liquefied) through (or on account of) the (excessive) heat of the rays of the sun on the day of universal destruction or dissolution, which seemed as though it (were the liquid or fluid, that) had flowed forth or trickled down (i e dropped or exuded) from the orb or disc of the moon as it were, which seemed as though it were a melted or dissolved mass of pearls (or a mass or heap of pearls, having been melted or dissolved into a fluid, as it were), which (i e, the presence or existence of which), on account of its being extremely clear or pellucid was to be gathered or inferred from or by its touch (alone), which was cold like ice, and which was made astringent or rendered fragrant (i e, which had come to acquire an astringent flavour or taste etc,) on account of the pollen from the buds or leafy cups of lotuses, —and also (i. e, brought *water*, and also) the edible fibrous roots of lotuses (or the small fibres attached to the stalks of water lilies), which were made clean or stainless on account of the mud having been removed or washed away from them, and which had been (but) recently or freshly plucked or pulled out (from their stalks) And when (or after) the general or leader of the army had drunk (i e, finished off drinking) the water, he gradually or by degrees, began like Rahu (lit 'the son of *Sinhika*', —who was one of the thirteen daughters of Daksha and wife of Kashyapa) or the *Ascending Node* personified gradually devouring

or swallowing up the digits of the moon, as it were, to eat or bite off those fibrous roots of lotuses. And having risen or got up after he had removed or shaken off his fatigue, he, being followed by the whole of that army or force of the Shabaras or hunters which *(also in its turn)* had drunk *(the)* water, proceeded gently or slowly towards some other desired direction (or direction of his own choice or liking).

३०–एकतमस्तु जरच्छबरस्तस्मात्पुलिन्दवृन्दादनासादितहरिणपिशितः पिशिताशन इवातिविकृतदर्शनः पिशितार्थी तस्मिन्नेव तरुतले मुहूर्तमिव व्यलम्बत। अन्तरिते च शबरसेनापतौ स जीर्णशबरः पिबन्निवास्माकमायूंषि रुधिरबिन्दुपाटलया कपिलभ्रूलतापरिवेषभीषणया दृष्ट्या गणयन्निव शुककुलकुलायस्थानानि श्येन इव विहगामिषास्वादलालसः सुचिरमारुरुक्षुस्तं वनस्पतिमामूलादपश्यत् उत्क्रान्तिमिव तस्मिन्क्षणे तदालोकनभीतानां शुककुलानामसुभिः। किमिव हि दुष्करमकरुणानाम्। यतः स तमनेकतालतुङ्गमभ्रंकषशाखाशिखरमपि सोपानैरिवायत्नेनैव पादपमारुह्य ताननुपजातोत्पतनशक्तीन्कांश्चिदल्पदिवसजातान्गर्भच्छविपाटलाञ्छाल्मलीकुसुमशङ्कामुपजनयतः कांश्चिदुद्भिद्यमानपक्षतया नलिनसंवर्तिकानुकारिणः कांश्चिदर्कफलसदृशान्कांश्चिल्लोहितायमानचञ्चुकोटीनीषद्विघटितदलपुटपाटलमुखानां कमलमुकुलानां श्रियमुद्वहतः कांश्चिदनवरतशिरःकम्पव्याजेन निवारयत इव

प्रतीकारासमर्थानेकैकतया फलानीव तस्य वनस्पतेः शाखान्तरेभ्यः कोटरेभ्यश्च शुकशावकानग्रहीत् । अपगतासूंश्च कृत्वा क्षितावपातयत् ।

शाल्मलिवृक्षात्शुकशिशोर्निपातवर्णनम्

३०-एकतमस्तु-कतमस्तु। जरच्छबरः-वृद्धपुलिन्दः। जरंश्चासौ शबरः सः। पूर्वकालैकसर्वजरत्पुराणनवकेवलाः समानाधिकरणेनेतिकर्मधारयः। अतो न शबर शब्दस्य शबरयुवेतिवत् पूर्वनिपातः। पुलिन्दवृन्दात्—शबरसमूहात्। अनासादितहरिणपिशितः—अप्राप्तमृगमांसः। न आसादितं हरिणपिशितं येन सः। पिशिताशनइव मांसभोज्यराक्षस इव। पिशितमेवाशनं यस्य सः। अतिविकृतदर्शनः—नितान्तभीमाकारः। अतिविकृतं दर्शनं यस्य सः। पिशितार्थी—मांसप्रयोजनवान्। पिशितमेवार्थोऽस्यास्ति सः। तस्मिन्नेव—पूर्वोक्ते पवतरुतले—शाल्मलीवृक्षाधोभागे। मुहूर्त्तमिव—घटिकाद्वयमिव। व्यलम्बत—विलम्बं कृतवान्। तस्मिन्-मातङ्गे। शबरसेनापतौ पुलिन्दबलाध्यक्षे। अन्तर्हिते च—वृक्षादिनापिहिते। सः—असौ। जीर्णशबरः—वृद्धपुलिन्दः। अस्माकम्—मादृशानाम्। आयूंषि—वयांसि। पिबन्निव—नाशयन्निव। रुधिरबिन्दुपाटलया—शोणितपृषतश्वेतरक्तया। रुधिरस्यबिन्दुवत् पाटला तया। कपिलभ्रूलतापरिवेषभीषणया—पिङ्गलभ्रूकुटिवल्लिपरिधिभीमया। कपिले भ्रूलते ताभ्यां परिवेषः तेनभीषणातया। दृष्ट्या—दृशा। शुककुलकुलायस्थानि—कीरसमूहनीडस्थानानि। शुकानां कुलानि तेषां कुलायाः तत्रतिष्ठन्ति तानि। श्येनइव—पक्षिमार इव। विहगामिषास्वादलालसः—खगमांसलेहसस्पृहः। विहगानामामिषस्यास्वादे लालसः सः। तम्—अमुम्। वनस्पतिम्—शाल्मली

वृत्तम्। आरुरुक्षुः—आरोढुमिच्छुः। आमूलात् मूलादारभ्य। सुचिरम्—बहुकालम्। अपश्यत्—दृष्टवान्। तस्मिन्क्षणे—तदालोकनभीतानाम्—जरच्छबरदर्शनभीनिपीडितानाम्। तस्यालोकनाद्भीतास्तेषाम्। शुककुलानाम्—कीरसमूहानाम्। असुभिः—प्राणैः। उत्क्रान्तमिव—उद्गतमिव। अकरुणानाम्—निर्दयानाम्। अविद्यमाना करुणा येषाम् तेषाम्। नञोऽस्त्यर्थानां वाच्यो वा चोत्तरपदलोपश्चेति वार्त्तिकात् मध्यमपदलोपी समासः। किमिव—कतमत्। दुष्करम्—अकार्य्यम् न किंचिदपि इत्यर्थः। यतः—यस्मात्। सः—वृद्धशबरः। अनेकतालतुङ्गम्—बहुकरतलध्वनिसमुन्नतम्—वा अनेकतालवृक्षवदुन्नतम्। अनेके ये तालाः तद्वत् तुङ्गस्तम्। अभ्रंकषशाखाशिखरमपि—मेघस्पर्शिविटपोर्ध्वभागमपि—अभ्रंकषतीति अभ्रंकषम् शाखानां शिखरं यस्यतम्। (सर्वकूलाभ्रकरीषेषु कषः इति खश्) । तम्—पूर्वोक्तम्। पादपम्। शाल्मलीतरुम्। सोपानैरिव—आरोहणैरिव। आरोहणं स्यात् सोपानमित्यमरः। अयत्नेनैव—अनायासादेव। आरुह्य आसाद्य। तान्—विविधान्। शुकशावकान्। अनुपजातोत्पतनशक्तीन् नोत्पन्नोड्डयनसामर्थ्यान्। न उपजाता उत्पतनाय शक्तिर्येषान्तान् कांश्चित्—कतमान्। अल्पदिवसजातान्—कतिपयदिनोत्पन्नान्। अल्पान् दिवसान् जातास्तान्। गर्भच्छविपाटलान्—भ्रूणकान्तिश्वेतरक्तवर्णान्। (अतएव) शाल्मलीकुसुमशंकाम्—तन्नामतरुप्रसूनसंदेहम्। उपजनयतः—कुर्वतः। कांश्चित्॥ उद्भिद्यमानपक्षतया—ईषदाविर्भूयमानपतत्रमूलतया। उद्भिद्यमानाः पक्षाः येषां तेषां भावस्तत्तानया। नलिनसंवर्त्तिकानुकारिणः—कमलनवदलसदृशान्—संवर्त्तिका नवदलमित्यमरः। नलिनानां संवर्त्तिकाः अनुकर्त्तुं शीलमेषांतान्। कांश्चित्। अर्कफलसदृशान्—सूर्य्यवृक्षप्रसवतुल्यकान्तीन्। कांश्चित्। लोहितायमानचञ्चुकोटीन्—

रक्तमुखाग्रभागान् । लोहितायमानाः चञ्चूनां कोटयोयेषांतान्। ईषद्विघटितदलपुटपाटलमुखानाम्—अल्पविकसितपत्रपुटाकारश्वेतरक्ताग्रभागानाम् । ईषद्विघटितेः दलपुटे पाटलानि मुखानि येषांतेषाम् । कमलमुकुलानाम्—पद्मकोरकाणाम् । श्रियम्—शोभाम् । उद्वहतः—धारयतः । अन्येनान्यशोभाधारणात् इहनिदर्शनालंकारः । कश्चित् । अनवरतशिरःकम्पव्याजेन—अविरतमस्तकविधूननमिषेण । अनवरतं शिरस कम्पएव व्याजं तेन । निषारयत इव—दूरीकुर्वत इव । प्रतीकारासमर्थान्-प्रतिक्रियासामर्थ्यरहितान् । शुकशावकान्—फलानीव—प्रसवानिव । तस्य—वनस्पतेः जीर्णशाल्मलीतरोः । शाखान्तरेभ्यः विटपसंवद्धभागेभ्यः । कोटरान्तरेभ्यश्च विभिन्नविवरेभ्यश्च । अन्ये कोटराः कोटरान्तरा. तेभ्यः । एकैकतया—एकैकशः अथवा एकमेकं कृत्वा । अग्रहीत्—गृहीतवान् । अपगतासूंश्च—विगतप्राणान् । कृत्वा-विधाय । क्षितौ—भूमौ । अपातयत्—पातितवान् ।

30. A certain old Shabara or hunter, however, out of that multitude or large collection of the Pulindas (a barbarian, savage or mountaineer tribe of people, —Shabaras or Bhillas, etc), who had not secured or obtained any venison (so far), who was putting on a very horrible appearance (or whose look or appearance was extremely awful or ferocious, —lit 'much changed in appearance', —much distorted or disfigured' etc, —hence 'horrible') 'like (that of) a demon, fiend or wolf (the word, meaning literally, 'flesh eating', 'meat-eating', has been found to have a variety of synonyms, e g, a demon, fiend,

cannibal, Rakshasa Pishacha, wolf, goblin, etc), as it were, and who was in search of (or eagerly longing to obtain) flesh or meat, tarried (i e, loitered or stayed behind) a little or only for a short while ('for almost an hour' —Monier Williams) under or at the foot or root of that very (silk cotton) tree And on the leader of the Shabaras or hunters having disappeared (i e, when he had become 'screened from, or gone beyond, view'), that old Shabara or hunter, drinking up, as it were, our lives, with his look or the sight of his eye that was red like a drop of blood, and was (made to appear) dreadful or terrible on account of its being surrounded (like a 'halo') by a tawny '*creeper like*' or arched eyebrow (lit '*brow-creeper*', 'a creeper like eye brow,' i e, an arched eye brow, curving like a creeper) —counting, as it were, the regions or places of the nests of the flocks of parrots, (that old hunter) who was greedy, like a hawk, as it were, of the taste of (or tasting) the flesh of birds, being desirous of climbing up that (silk-cotton) tree (lit the 'lord of the forest,' —hence, a large tree), looked at it for quite a long time from the root or bottom (of it) At that (critical) moment (of time), the lives or the vital breaths of the flocks of parrots, that were terrified or struck with terror at the sight or look of him, left or passed out of them, as it were What indeed is there that is difficult to accomplish (or of accomplishment) by the ruthless or those who are devoid of pity or compassion!

For he, having without any effort whatsoever and as though with (the aid of) a flight of steps or the steps of a staircase or ladder, as it were climbed up that tree, although it was of the height of many palm trees (i e as high as many palm trees put together or upon one another), and (although) the tops of its branches scraped the sky or touched the clouds, caught hold of or seized one by one, like (so many) fruits as it were, from the interiors of the branches and the hollows or cavities of that (silk cotton) tree, those (several) young ones of the parrots, which had not yet acquired the power of flying up (lit 'in which the power of flying up had not yet grown or been produced or created'), some of which were born only a few days ago (i e, were only a few days old), and being (therefore) of a pink or pale red colour like that (i e, like the appearance) of one in embryo or of the foetus, were creating an impression or producing a suspicion or doubt as though they were the (rose-coloured) flowers of the silk cotton tree,—some of which, on account of their wings (just) bursting forth or making their appearance (i e, beginning to grow), appeared to be imitating or resembling the new or fresh (green outer) leaves of a water lily or lotus,—some of which were like the fruits of *Arka* trees (name of the plant *Calotropis Gigantea*),—some of which, with the points or ends (i e, the tips) of their beaks appearing reddish in colour, bore the appearance or had the beauty of the buds of lotuses, the lips

of which were rosy or pink coloured, on account of the folded leaves or petals thereof having been only slightly blown or expanded,—and some of which, that were incapable of taking any remedial measures or offering any resistence or opposition (i e, of counteracting or acting in opposition to him), were on account, or under the guise or pretext, of the incessant or constant shaking of their heads (which was really due to their natural weakness and want of strength on account of their being yet too young), prohibiting or forbidding (him), as it were, (from molesting or injuring them) And having put them to death (lit 'made them such as had their lives passed out of them'), he threw them down on the ground



२१—तातस्तु तं महान्तमकाण्ड एव प्राणहरमप्रतीकारमुपप्लवमुपनतमालोक्य द्विगुणतरोपजातवेपथुर्मरणभयादुद्भ्रान्ततरलतारकां विषादशून्यामश्रुजलप्लुतां दृशमितस्ततो दिक्षु विक्षिपन्नुच्छुष्कतालुरात्मप्रतीकाराक्षमस्त्राससस्तसंधिशिथिलेन पक्षसंपुटेनाच्छाद्य मां तत्कालोचितप्रतीकारं मन्यमानः स्नेहपरवशो मद्रक्षणाकुलः किंकर्तव्यताविमूढः क्रोडविभागेन मामवष्टभ्य तस्थौ। असावपि पापः क्रमेण शाखान्तरैः सञ्चरमाणः कोटरद्वारमागत्य जीर्णासितभुजंगभोगभीषणं प्रसार्य विविधवनवराहवसाविस्रगन्धि करतलं कोदण्डगुणाकर्षणव्रणाङ्कितप्रकोष्ठमन्तकदण्डानुकारिणं वामबाहुमति-

नृशंसो मुहुर्मुहुर्दत्तचञ्चुप्रहारमुत्कूजन्तमाकृष्य तातमपगतासुमकरोत् । मां तु स्वल्पत्वाद्भयसंपिण्डिताङ्गत्वात्सावशेषत्वादायुषः कथमपि पक्षसंपुटान्तरगतं नालक्षयत् । उपरतं च तमवनितले शिथिलशिरोधरमधोमुखममुञ्चत् । अहमपि तच्चरणान्तराले प्रवेशितशिरोधरो निभृतमङ्कनिलीनस्तेनैव सहापतम् । अवशिष्टपुण्यतया तु पवनवशसंपुञ्जितस्य महतः शुष्कपत्त्रराशेरुपरि पतितमात्मानमपश्यम् । अङ्गानि येन मे नाशीर्यन्त यावच्चासौ तस्मात्तरुशिखरान्नावतरति तावदहमवशीर्णपर्णसवर्णत्वादस्फुटोपलक्ष्यमाणमूर्तिः पितरमुपरतमुत्सृज्य नृशंस इव प्राणपरित्यागयोग्येपि काले बालतया कालान्तरभुवः स्नेहरसस्यानभिज्ञो जन्मसहभुवा भयेनैव केवलमभिभूयमानः किंचिदुपजाताभ्यां पक्षाभ्यामीषत्कृतावष्टम्भो लुठन्नितस्ततः कृतान्तमुखकुहरादिव विनिर्गतमात्मानं मन्यमानो नातिदूरवर्तिनः शबरसुन्दरीकर्णपूररचनोपयुक्तपल्लवस्य संकर्षणपटनीलच्छाययोपहसत इव गदाधरदेहच्छविमच्छैः कालिन्दीजलच्छेदैरिव विरचितच्छदस्य वनकरिमदसलिलैरिवोपसिक्तकिसलयस्य विन्ध्याटवीकेशपाशश्रियमुद्वहतो दिवाप्यन्धकारितशाखान्तरस्याप्रविष्टसूर्यकिरणमतिगहनमपरस्येव पितुरुत्सङ्गमतिमहतस्तमालविटपिनो मूलदेशमविशम् ।

३१—तातस्तु—जनकस्तु । मां क्रोडभागेनावष्टभ्य तस्थौ इत्युत्तरेणान्वयः । अकाण्डएव—अनवसरएव । उपनतम्—

प्रातम्। प्राणहरम् असुविनाशकम्। हरतीतिहरः प्राणानां हर-स्तम्। पुंसिभूम्न्यसवः प्राणाइत्यमरः । अप्रतीकारम्—प्रति-क्रियारहितम्। अविद्यमानः प्रतीकारः यस्य तम् (प्रति+कृ+घञ् प्रतिकारः । उपसर्गस्य घञ्यमनुष्येबहुलम्) इति सूत्रेण विकल्पेन दीर्घः। प्रतिकारः प्रतीकारः इतिरूपद्वयम्। महान्तम्-भूयांसम्। उपप्लवम्—उपद्रवम्। अवलोक्य दृष्ट्वा। द्विगुण-तरोपजातवेपथुः—स्वाभाविककम्पात् द्विभागाधिककम्पनः । द्विगुणतर उपजातः वेपथुः यस्यसः। मरणभयात्—मृत्युभीतेः। मरणाद् भयन्तस्मात् । उद्भ्रान्ततरलतारकाम्—घूर्णितचपल-कनीनिकाम् । उद्भ्रान्ते तरले तारके यस्याः ताम् । विषाद-शून्याम्—दुःखलवरहिताम् । अश्रुजलप्लुताम्—नेत्रसलिला-प्लाविताम्। दृशम्—दृष्टिम्। इतस्ततः—सर्वतः। दिक्षु-आशासु। विक्षिपन्—गमयन् । उच्छुष्कतालुः—रुक्षकण्ठः । उच्छुष्कं तालु यस्य सः । आत्मप्रतीकाराक्षमः—स्वरक्षणासमर्थः । आत्मनः प्रतीकारे अक्षमः सः। आसन्नस्रस्तसंधिशिथिलेन—भय-शिथिलावयवसंधयस्रलेन। त्रासात् स्रस्ताः संधयः यस्य सः। (अतएव) शिथिलस्तेन । पक्षसंपुटेन पतत्रयुगलेन । माम्—वैशम्पायनम्। आच्छाद्य—पिधाप्य, वा अन्तर्धाप्य । तत्कालो-चितप्रतीकारम्—व्याधाक्रमणसमययोग्यप्रतिक्रियाम् । तत्काले उचितः प्रतीकारः तम् । मन्यमानः—जानन् । स्नेहपरवशः—प्रेमपरायत्तः। स्नेहेनपरवशः सः। मद्रक्षणाकुलः—मदीयपोषण व्यापन्नः। ममरक्षणे आकुलः स। किंकर्त्तव्यता विमूढः—प्रति-क्रियाविधानाक्षमः। किं कर्त्तव्यम् यस्य तस्य भावस्तत्ता तस्यां विमूढः सः। क्रोडभागेन—उत्सङ्गदेशेन। माम् अवष्टभ्य-समा-लम्ब्य। तस्थौ—स्थितवान् । असावपि पापः—जीर्णशबरोऽपि पापात्मा । अतिनृशंसः—नितान्तक्रूरः । नृशंसोघातुकः क्रूरः इत्यमरः। क्रमात्—क्रमेण। शाखान्तरैः—विभिन्नविटपैः। अन्यः

शाखाः शाखान्तराणि तैः । मयूरव्यंसकादयश्चेति तत्पुरुषः । सञ्चरमाणः—गच्छन् । सम्+चर्+कर्त्तरि शानच् सञ्चरमाणः । समस्तृतीयायुक्तादितिसूत्रेणात्मनेपद विधानात् अन्यथा चर्धातोः परस्मैपदित्वात् शतुः स्यात् नतु शानच् अतः आत्मनेपदम् युक्तम् । कोटरद्वारम्—विवरप्रवेशमार्गम् । आगत्य—उपस्थाय । जीर्णासितभुजङ्गभोगभीषणम्—जरठकृष्णसर्पफणाभीमम् । भोगः सुखेस्त्र्यादिभृतावहेश्चफणाकाययोरित्यमरः । जीर्णस्य असितस्य भुजंगस्य भोगः तद्वद्भीषणस्तम् । विविधवनवराहवसाविस्रगंधिकरतलम्—अनेकारण्यशूकरमेदोऽपक्वमांसदुर्गंधितपाणितलभागम् । विविधानां वराहाणां वसाभिः विस्रगंधिकरतलं यस्य तम् । अनवरतकोदण्डगुणाकर्षणव्रणाङ्कितप्रकोष्ठम् । अविरतकार्मुकज्याकृष्टिक्षतचिन्हितमणिबन्धम् । अनवरतं कोदण्डगुणस्याकर्षणेन व्रणस्तेनांकितः प्रकोष्ठोयस्यतम् । अन्तकदण्डानुकारिणम्—यमलगुडसदृशम् । वामबाहुम्—सव्यभुजम् । प्रसार्य्य—विस्तार्य्य । अतिनृशंसः । मुहुः मुहुः—भूयो भूयः । दत्तचंचुप्रहारम्—कृतस्वतुण्डप्रहृतम् । दत्तः चंच्वाः प्रहारो येन तम् । उत्कूजंतम् सतारस्वरम् क्रन्दन्तम् तातम्-मदीयपितरम् । आकृष्य—आनीय । अपगतासुम्—गतप्राणम् । अकरोत्—कृतवान् । स्वल्पशरीरत्वात्—स्तोककायत्वात् । स्वल्पं शरीरं यस्य तस्य भावस्तत्वम् तस्मात् । भयसंपिंडिताङ्गत्वात्—भीतिसंकुचितावयवत्वात् । भयेन सपिंडितानि अंगानि यस्य तस्य भावस्तत्वं तस्मात् । आयुषः—वयसः । सावशेषत्वाच्च—अवशिष्टत्वात् च । तत्पक्षपुटान्तर्गतम्—पितृपतत्रयुगलमध्यप्रविष्टम् । माम्—शुकशावकम् । कथमपि कथञ्चित् । नालक्षयत् नो दृष्टवान् । उपरत च—मृतं च । तम्—पितरम्—शिथिलशिरोधरम्—स्रस्तग्रीवम् । शिथिला शिरोधरा यस्य तम् । अधोमुखम् नम्राननम् अवनीतले—पृथ्वीतले । अमुचत्—पातितवान् ।

अहमपि—वैशम्पायनोऽपि । तच्चरणान्तरे—पितृपादमध्ये तस्य चरणयोरन्तरं तस्मिन् । निवेशितशिरोधरः—स्थापितग्रीवः । निभृतम् नीरवम् । अङ्कनिलीनः क्रोडान्तर्गतः । तेनैवसह—पित्रैव सार्धम् अपतम्—पतितवान् । आयुषोऽवशिष्टतया तु—अवस्थाया अवशेषतया पवनवशात्—वायुकारणात् । पुञ्जितस्य—एकत्रितस्य । पुञ्ज+कः पुञ्जितः । महतः—प्रचुरस्य । शुष्कपत्रराशेः—नीरसदलनिचयस्य । उपरि-ऊर्ध्वम् । पतितम्—च्युतम् । आत्मानम्—स्वकीयम् । अपश्यम्—दृष्टवान् । येन यतः । मे—मम । अङ्गानि—देहावयवाः । नाशीर्य्यन्त—नोविशीर्णाः ।

वैशम्पायनावस्थावर्णनम्

यावत्—यत्कालम् । असौ । जरच्छबरः । तस्मात् तरुतलात् । पूर्वोक्तशाल्मलीवृक्षोपरिभागात् । नावतरति—नोऽवरोहति । तावत्—तत्कालम् । अवशीर्णपर्णसवर्णत्वात् । पतितपत्रसमानरूपत्वात् । अवशीर्णैः पर्णैः समानो वर्णो यस्य तस्य भावस्तत्त्वं तस्मात् । अस्फुटोपलक्ष्यमाणमूर्त्तिः—अव्यक्तदृश्यमानतनुः । उपरतपितरम्=मृतंजनकम् । नृशंसइव-घातुकइव । उत्सृज्य-त्यक्त्वा । प्राणपरित्यागयोग्येऽपि—असुविसर्जनोचितेऽपि काले । बालतया—शैशवात् । कालान्तरभुव—यौवनादिवयोभाविनः । शैशवादन्यः कालः कालान्तरम् तत्र भवतीति तस्य । स्नेहरसस्य प्रेमस्वादस्य । अनभिज्ञ—अपरिचितः । जन्मसहभुवा—आजन्मजातेन । जन्मनासहभवतीति तेन । भयेनैव—भीत्यैव । केवलम्—एकम् । अभिभूयमान—तिरस्क्रियमाणः । किंचिदुपजाताभ्याम्—ईषदुत्पन्नाभ्याम् पक्षाभ्याम् पत्त्राभ्याम् । ईषत्कृतावष्टम्भः—किंचिद्विहिताश्रयः इतस्ततः समन्तात् । लुठन्—पतन् । कृतान्तमुखकुहरादिव । यमाननविलादिव । कृतान्तस्य मुखमेवविवरंतस्मात् । विनि-

र्गतमिव निर्यातमिव । आत्मानम्—स्वम् । मन्यमानः—जानन् । नातिदूरवर्त्तिनः समीपस्थस्य । शवरसुन्दरी कर्णपूररचनोपयुक्तपल्लवस्य किरातकामिनीश्रवणालंकारनिर्माणोचितपत्रस्य । शवरसुन्दरीणां कर्णपूराणाम् रचनार्थे उपयुक्ताः पल्लवाः यस्य तस्य । संकर्षणपटनीलच्छायया-बलभद्रवसनशितिकान्त्या । बलभद्रस्यपटवत् नीलाछाया तया । गदाधरदेहच्छविम्—विष्णुकायकान्तिम् । उपहसतइव—हास्यं कुर्वतइव । अच्छैः-निर्मलैः । कालिन्दीजलच्छेदैरिव—यमुनासलिलखण्डैरिव । कालिंद्याः जलस्यच्छेद्रास्तैरिव । विरचितच्छदस्य—निर्मितपत्रस्य । वनकरिमदसलिलैरिवोपसिक्तकिसलयस्य—अरण्यगजदानवारिच्चरितदलस्य । वनस्य करिणां मदेन उपसिक्ताः पल्लवाः यस्य तस्य । विंध्याटवीकेश-पाशश्रियम्—विंध्याख्यकुन्तलकलापशोभाम् । उद्वहतः—कुर्वतः । दिवापि दिनेऽपि । अन्धकारितशाखान्तरस्य—सञ्जातध्वान्तविटपाभ्यन्तरभागस्य । अंधकारितानि शाखान्तराणियस्य तस्य । महतः—प्रौढस्य । तमालविटपिनः—तापिच्छतरोः । अप्रविष्टसूर्य्यकिरणम्—अनन्तर्गतरविरश्मिकम् अप्रविष्टाः सूर्य्यस्य किरणाः यस्मिन् तम् । अति गहनम्—अतिशयगंभीरम् । मूलदेशम्—आशयप्रदेशम् । अपरस्येव पितुः—द्वितीयजनकस्येव । उत्सङ्गम्—अङ्कम् । अविशम्—प्रविष्टवान् ।

31. My father, however (or on his part), seeing that great calamity or misfortune, that had befallen unexpectedly or come on all of a sudden, that was destructive of (or fatally dangerous to our) lives, and that was remedıless or without any remedial measures (that could be taken to avert it),—having, (thereby) had the (natural) tremour or trembling (of his body) more than doubled,—casting about here and there in (all the different) directions, a glance or his eye, the

pupils of which were agitated (i e, revolving or rolling about) and restless on account of the fear or terror of (impending) death which looked vacant or blank through grief, and which was filled or flooded with tears,—with his palate having become parched or dried up,—unable to help or protect himself,—having covered or concealed me with the folds or hollow cavity of his wings that had become loose or relaxed on account of their joints having drooped down with fear or terror —thinking of (i. e, deliberating within himself about) such help or remedy (alone) as was appropriate to that (sudden) occasion [or it might also mean, 'thinking or regarding it or the same, namely, the covering or concealing me within his wings, as a (sufficient) remedy appropriate to that (sudden) occasion] —being overpowered (or beyond his control) with (the natural paternal) affection (for me),—being (greatly) concerned or agitated (i e, distracted, flurried or bewildered) with the idea or thought of (somehow) protecting me,—and being at a loss (to ascertain or settle) as to what to do,—stood supporting me with a portion of his lap or by his bosom (Meanwhile) that wicked or sinful wretch, on his part, gradually moving about among the branches, and having come at the door of (our) hollow or cavity, and extended or *stretched forth* (or out) his left arm or hand, that was terrible like the hood of an old and black serpent or cobra, the palm of which had the odour (i e, was

smelling like or was full of the peculiar smell) of raw meat on account of the fat of various wild boars (happening to stick to it) the fore arm of which was marked with the wales or bruises caused by the drawing or pulling up of the string of the bow, and which was like or resembled the rod or sceptre of the god of death (i e, of Yama),—(that sinful wretch) who was extremely cruel, having (from the hollow or cavity) drawn or dragged out my father who repeatedly struck him (lit 'gave him strokes) with his beak, and was moaning or crying out (piteously),—put him to death (lit 'made him life less) He did not somehow or other (inexplicably) notice me, however, who was lying within the folds or cavity of his wings, on account of the fact (it might probably be) of my being very small or tiny, of my limbs or body having become contracted or rolled into a ball with or as a result of fear or terror, and of a part or some portion of (the allotted span of) my life or age being still left over (or still remaining due to me,—i e, on account of the fact that I was destined yet to live sometime longer) And he threw or dropped him, who was dead and whose neck was hanging or had become loose, down on the ground or the surface of the earth, with his face being downwards I also having thrust my neck in between or in the midst of his legs or feet, and quietly (i e, secretly or unobservedly) lying concealed in (or clinging to) his lap or bosom, fell down (to the ground) just along with him

As a result, however, of the fact that something out of (the store or accumulation of) my moral or religious merit (acquired in a previous life or lives) still remained (to stand in good stead to me), I saw or found myself fallen upon a large heap or huge mass of dry or withered leaves that had been brought or collected (i e accumulated or heaped up) together by (lit 'by the force or under the influence of') the wind, as a result of which (i e, for which reason, or on account of which), my limbs were not (or did not get) hurt or shattered to pieces And before he (lit. 'as long as he did not climb down,'—i e, in the interval that elapsed before he etc,) got down or alighted from the top of that tree, I,—whose form could not distinctly or clearly be noticed or detected, on account of my being similar in colour to (or of the same colour as that of) the fallen or withered leaves having left or forsaken my deceased father, like a cruel wretch even at a time when the abandoning or giving up of (my) life (along with him) would have been (but too) appropriate or proper,—being, on account of my infancy, ignorant or unaware (i e, quite innocent) of that feeling or sentiment of love or affection that arises or proceeds (only) from (or after) the lapse of time —and being overpowered by (the sense or feeling of) fear alone that is born or created (in one) from (one's) very birth (lit 'born along with birth',—born as soon after as one takes one's birth,—i e, fear that is inborn or innate in beings) —having a little helped or

supported myself with the wings that had (but) slightly grown,—tottering or tumbling about (lit. 'rolling' or 'rolling about on the ground',—i e, staggering about unsteadily) this side and that (or here and there),—thinking or considering myself to have escaped or come out from the hollow or cavity of the mouth of the god of death ('from the jaws of death'), as it were, —entered (i e., took shelter by entering) into the region at the root,—that was inaccessible to the rays of the sun [lit 'into which the rays of the sun had not (yet) entered,'—'which was not (yet) entered into by the rays of the sun'], that was very deep or profound (and hence, 'extremely impenetrable or inaccessible'), and that was like the lap or embrace of a second or another father (to me), as it were,—of a very large *Tamala* tree, that was standing not very far (away from the spot where I was), the tender shoots or leaves of which were employed in or were suitable or appropriate for the preparation or making of ear rings or ear ornaments by the beautiful Shabara ladies, that on account of its having a dark shade like the (blue coloured) robe or garment of Balarama, was deriding or laughing, as it were, at the (dark) splendour or beauty of the body of Vishnu (lit. 'one bearing a club or mace', i e, Vishnu—also an epithet of Krishna), the leaves of which were formed or made as though with the lucid or clear drops of the waters of the (river) Jamuna, as it were,—the young shoots or fresh tender leaves of which were or had been watered as

though with the ichor-like water of the wild elephants,—that bore the grace or beautiful appearance of an ornamented tuft or cluster of hair on the head of the (lady like) Vindhya forest, and the interiors of the branches of which (Tamala tree) had been rendered dark (*i. e.*, were full of darkness) even during the day time.

३२–अवतीर्य स तेन समयेन क्षितितलविप्रकीर्णान्संहृत्य ताञ्छुकशिशूनेकलतापाशसंयतानाबध्य पर्णपुटेतित्वरितगमनः सेनापतिगतेनैव वर्त्मना तामेव दिशमगच्छत्। मां तु लब्धजीविताशं प्रत्यग्रपितृमरणशोकशुष्कहृदयमतिदूरपातादायासितशरीरं संत्रासजाता सर्वाङ्गोपतापिनी बलवती पिपासा परवशमकरोत्। अनया च कालकलया सुदूरमतिक्रान्तः स पापकृदिति परिकल्प्य किञ्चिदुन्नमितकंधरो भयचकितया दृशा दिशोवलोक्य तृणेपि चलति पुनः प्रतिनिवृत्त इति तमेव पदे पदे पापकारिणमुत्प्रेक्षमाणो निष्क्रम्य तस्मात्तमालतरुमूलात्सलिलसमीपमुपसर्तुं प्रयत्नमकरवम्।

३२—सः—जरच्छबरः। तेन समयेन—तदा। अवतीर्य—आरुह्य। क्षितितलविप्रकीर्णान्—भूतलविक्षिप्तान्। तान् अनेकान् शुकशिशून्—कीरशावकान्। एकलतापाशसंयतान्=एकवल्लिबंधनबद्धान्। पर्णपुटे—पत्रनिर्मितपात्रे। आबध्य—सन्नह्य। अतित्वरितगमनः—शीघ्रतरगतिः। अतित्वरितं

गमनं यस्यसः । सेनापतिगतेनैव—मातङ्गानुयातेनैव । धर्मना-पथा । तामेव—मातङ्गस्यैव । दिशम्—आशाम् । अन्वगच्छत्-अनुगतवान् । लब्धजीविताशम्—प्राप्तजीवनेच्छम् । लब्धा जीवितस्याशा येन तम् । प्रत्यग्रपितृमरणशोकशुष्कहृदयम्—अचिरजनकमृत्युशुक्रिक्तमानसम् । प्रत्यग्रं पितृमरणं तेनजातः शोकः तेनशुष्कं हृदयं यस्य तम् । अतिदूरपातात्—अतिशयो-न्नतप्रदेशपतनात् । आयासितशरीरम्—खेदितदेहम् । संत्रास-जाता—उद्वेगोद्भूता । माम् तु । सर्वाङ्गोपतापिनी—निखिलदेहावयवपीडयित्री । सर्वेषामंगानामुपतापिनी सा । बलवती—प्रौढा । पिपासा-तृषा । उदन्यातु पिपासातृड्इत्य-मरः । परवशमकरोत्—पराधीनं कृतवती । अनया अमुया च । कालकलया—समयभागेन । सः । पापकृत् । जरच्छबरः । सुदू-रम्—अतिविप्रकृष्टम् । अतिक्रान्तः—निर्यातः । इति—एवम् । परिकलय्य—(ज्ञात्वा) । किंचिदुन्नमितकंधरः—ईषदुच्चग्रीवः । भयचकितया—भीतिकम्पितया । दृशा—दृष्ट्या । दिशः—आशाः । अवलोक्य संलक्ष्य । तृणेऽपि—घासेऽपि चलति—कम्पमाने । पुनः—भूयः । प्रतिनिवृत्तः आगतः । इति—एवम् । तमेवजीर्णकिरातमेव । पापकारिणम्—पापात्मानम् । पदे पदे—प्रतिपदम् । उत्प्रेक्षमाणः—शङ्कमानः । तस्मात्—पूर्वोक्तात् । तमालतरुमूलात्—तापिच्छविटपिमूलदेशात् । निष्क्रम्य—निर्गत्य । सलिलसमीपम्—जलनिकटम् । उपसर्तुम्—गन्तुम् । प्रयत्नम्—प्रयासम्—अकरवम्—कृतवान् ।

32. Having by that time (*i. e.,* while I managed to escape into the foot or root of the aforesaid *Tamāla* tree) descended or climbed down, and collected together those (life-less) young ones of parrots that were lying scattered about on the ground, and having

bound them that were (already) tied or held together with (the coils or spiral rings of) a single creeper in a basket or bundle (lit, a cup like vessel) of leaves,—he (i e, that wicked sinful old hunter), with a very quickened pace (or a very hurried march or movement), went away or departed just by the same route (i e, followed the same course or track) as the leader or army chief had gone and into the same direction A powerful feeling of thirst, that had been produced or brought about by fright or terror, and that was burning or torturing all my limbs or the whole of my body, rendered or made me, however, who had (now) got a hope of life, whose heart had become withered or dried up with grief or sorrow at the recent death of my father, and whose body had been (greatly) distressed or afflicted with pain (i e, rudely shocked or exercised, 'troubled or wearied') on account of the fall from a great height (lit 'a long or great distance'),—helpless or overpowered me (completely) 'That wicked or sinful villain must have by this partial lapse of time gone very far or traversed a fairly long way or distance',—thinking this, I, having raised up my neck a little, and looked in (all the different) directions with an eye or look, that was timid or trembling with fear (i e, frightened or alarmed on account of the recent fright or terror),—having come out from the (recesses at the) root of that *Tamāla* tree, fearing or expecting at each and every step that very wicked or sinful wretch as 'having returned (i e, as returning)

again, at the stirring or movement (lit 'moving') of even a blade of grass, endeavoured or made an effort to walk off to or go near (some pool of) water

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३३—अजातपक्षतया च नातिस्थिरचरणसचारस्य मुहुर्मुहुर्मुखेन पततो मुहुस्तिर्यङ्निपतन्तमात्मानमेकया पक्षपाल्या संधारयतः क्षितितलसंसर्पणश्रमातुरस्यानभ्यासवशादेकमपि दत्त्वा पदमनवरतमुन्मुखस्य स्थूलस्थूलं श्वसतो धूलिधूसरस्य संसर्पतो मम समभून्मनसि । अतिकष्टास्वप्यवस्थासु जीवितनिरपेक्षा न भवन्ति खलु जगति सर्वप्राणिनां प्रवृत्तयः । [नास्ति जीविताद्न्यदभिमततरमिह जगति सर्वजन्तूनाम् ।] एवमुपरतेपि सुगृहीतनाम्नि ताते यदहमविकलेन्द्रियः पुनरेव प्राणिमि । धिङ्मामकरुणमतिनिष्ठुरमकृतज्ञम् । अहो. सोढपितृमरणशोकदारुणं येन मया जीव्यते । उपकृतमपि नापेक्ष्यते । खलं हि खलु मे हृदयम् । मया हि लोकान्तरगतायामम्बायां नियम्य शोकवेगमाप्रसवदिवसात्परिणतवयसापि सता तैस्तैरुपायैर्मत्संवर्धनक्लेशमतिमहान्तमपि स्नेहवशादगणयता यत्तातेन परिपालितस्तत्सर्वमेकपदे विस्मृतम् । अतिकृपणाः खल्वमी प्राणाः । यदुपकारिणमपि तातमद्यापि क्वापि गच्छन्तं नानुगच्छन्ति । सर्वथा न कंचिन्न खलीकरोति जीविततृष्णा । यदीदृगवस्थमपि मामयमायासयति जलाभिलाषः । मन्ये चागणितपितृमरणशोकस्य निर्घृणतैव

केवलमियं मम सलिलपानबुद्धिः । अद्यापि दूर एव सरस्तीरम् । तथा हि । जलदेवतानूपुररवानुकारि दूरेद्यापि कलहंसविरुतमेतत् । अस्फुटानि श्रूयन्ते सारसरसितानि । अयं च विप्रकर्षादाशामुखविसर्पणविरलः संचरति नलिनीखण्डपरिमलः । दिवसस्य चेयमतिकष्टा दशा वर्तते । तथा हि । रविरम्बरतलमध्यवर्ती स्फुरन्तमातपमनवरतमनलधूलिनिकरमिव विकिरति करैः । अधिकामुपजनयति तृषामातपस्पर्शसंतप्तपांसुपटलदुर्गमा भूमिः । अतिप्रबलपिपासावसन्नानि गन्तुमल्पमपि मे नालमङ्गकानि । अप्रभुरस्म्यात्मनः । सीदति मे हृदयम् । अन्धकारतामुपयाति चक्षुः । अपि नाम खलो विधिरनिच्छतोपि मे मरणमद्योपपादयेत् ।

३३—अजातपक्षतया च—अनुत्पन्नपतत्रया च । नातिस्थिरचरणसंचारस्य—अनत्यन्तस्थायिपदगमनस्य । न अतिस्थिरः चरणाभ्यां संचारो यस्य सः । तस्य । मुहुः मुहुः—भूयोभूयः । मुखेन—वदनेन । पततः—भ्रंशमानस्य मुहुः—पुनः। तिर्यङ् निपतन्तम्—तिरोभूतच्यवमानम् । आत्मानम्—स्वम् । एकया—असहायया पक्षपाल्या—पतत्रप्रान्तेन । संधारयतः—दधतः । क्षितितलसंसर्पणभ्रमातुरस्य—भूतलगमनमनोभ्रान्तिमतः । क्षितितले संसर्पणेन भ्रमातुरः तस्य । अनभ्यासवशात्—असकृत् गमनाभावात् । एकमपि—अद्वितीयम् अपि । पदम्—चरणन्यासम् । दत्त्वाकृत्वा । अनवरतम्—अविरतम् वा बहुकालम् । उन्मुखस्य—ऊर्ध्ववदनस्य स्थूलस्थूलम्—अतिदीर्घम् । श्वसतः—प्राणतः । धूलिधूसरस्य—रजोमलिन-

वर्णस्य । धूलिभिः धूसरः तस्य । ससर्पतः—(जलप्रान्तम्-सलिलनिकटम् ।) गच्छतः । मम--मे । मनसि । समभूत्—जातम् । अतिकष्टासु—नितान्तखेददासु । दशासु—अवस्थासु । अपि । जीवितनिरपेक्षाः—जीवननिरिच्छाः नभवन्ति—नो जायन्ते । खलु निश्चयेन । जगति—लोके । प्राणिनाम्—जीवानाम् प्रवृत्तयः—व्यवहाराः । इह—अत्र । जगति—भुवने । जीवितात्—जीवनात् । अन्यत्—इतरत् । सर्वजन्तूनाम्—निखिलप्राणिनाम् । अभिमततरम्—प्रियतरम् । नास्ति—न वर्त्तते । एवम् इत्थम् । उपरतेऽपि—मृतेऽपि । सुगृहीतनाम्नि—पवित्रनामधेये । सुगृहीतम् नाम यस्य तस्मिन् । ताते—पितरि । यत्—यतः । अहम्—वैशम्पायन । अविकलेन्द्रियः—पूर्णकरणः । पुनरेव—भूयोऽपि । प्राणिमि—जीवामि । अकरुणम्—निर्दयम् । अतिनिष्ठुरम्—नितान्तकठिनमानसम् । अकृतज्ञम्—कृतघ्नम् । माम् । धिक् । गर्हितमेतत् । अहो—आश्चर्य्यम् । सोढपितृमरणशोकदारुणम्—अनुभूतजनकमृत्युभयानकम् । सोढो यः पितृ मरणशोक स्तेनदारुणम् यथास्यात् तथा । येन—पापेन । मया शुकशावकेन । जीव्यते—श्वस्यते । उपकृतमपि । हितमपि—नापेद्यते—नसमर्प्यते । खलहि । नीचमेव । खलु—निश्चयेन । मे—मम । हृदयम् । चेतः । मयाहि । लोकान्तरगतायाम्—पञ्चत्वप्राप्तायाम् । अम्बायाम्—मातरि । आप्रसवदिवसात्—जन्मदिनादारभ्य । शोकवेगम्—क्लेशाधिक्यम् । नियम्य—निरुध्य । परिणतवयसापि—वृद्धेनापि । परिणतं वयो यस्य तेन । परि+णम+क्तः परिणतम् ॥ तातेन तैस्तैः—विविधैः । उपायैः—उद्योगैः । अतिमहान्तमपि—प्रचुरतममपि । मत्संवर्धनक्लेशम्—मदीयपोषणकष्टम् । स्नेहवशात्—अनुरागायत्तत्वात् । अगणयता—अचिन्तयता । यत् परिपालितः—योऽहमपोषितः । तत्—अदः । सर्वम्—सकलम् । एव-

पदेहि ॥ विस्मृतम् । नावलोचितम् । अमीप्राणाः । इमे असवः । अति कृपणाः—अत्यन्तदीनाः । खलु—निश्चयेन । यत्—यतः । उपकारिणमपि—हितकर्त्तारमपि । तातम् । अद्यापि अधुनापि । क्वापिगच्छन्तम् म्रियमाणम् । नानुगच्छन्ति—न पश्चाद्यान्ति । जीवितृष्णा—जीवनेच्छा । सर्वथा कश्चित्—कमपिनाम् । न खलीकरोति नो नीचाभिप्रायवन्तम् सम्पादयति इति न किन्तु क्षुद्राशयम् करोत्येव । न खलः अखलः तम् अखलम् । अखलम् खलम् करोतीति खलीकरोति । खलशब्दात्—अभूत तद्भावेऽर्थे च्विः प्रत्ययः । अयम् जलाभिलापः—एषः सलिलपानमनोरथः । यत्—यतः । ईदृशावस्थमपि—एतद्दुर्दशाखपन्नमपि । माम् । आयासयति खेदयति । अगणितपितृमरणशोकस्य—अस्पृष्टजनकमृत्युक्लेशस्य । केवलम्—एकम् । निर्घृणतैव—निर्दयतैव । मम । इयम्—एषा । सलिलपानबुद्धिः—जलग्रहणेच्छा । इति मन्ये—जानामि । अद्यापि—अधुनापि । दूरे एव सरस्तीरम्—ह्रदतटम् । तथाहि तथैव । जलदेवतानूपुररवानुकारि—सलिलदेवमञ्जीरसदृशम् । सलिलदेवतानां नूपुररवमनुकरोति तत् । एतत्—इदम् । कलहंसविरुतम्—कादम्बकूजितम् । अद्यापि । दूरे न निकटम् । अस्फुटानि—अव्यक्तानि । सारसरसितानि पक्षिविशेषकूजितानि । अयं च—असौ च । विप्रकर्षात्—दूरत्वात् । आशामुखविसर्पणविरलः—दिग्विभागविस्तारात्पः । आशामुखेषु विसर्पणेन विरलः सः । नलिनीखण्डपरिमलः—कमलिनीवनमकरन्दः । ससरति—प्रसरति । दिवसस्य च—दिनस्य च । इयम् ॥ अतिरूपा—नितान्तखेददायिनी । दशा—अवस्था । वर्त्तते—विद्यते । तथैव दर्शयति । अम्बरतलमध्यवर्त्ती—आकाशाभ्यन्तरस्थितः । रविः—भानुः । स्फुरन्तम्—दीप्तम् । आतपम्—सन्तापम् । अनलधूलिनिकरमिव—वह्निरजोनिचयमिव । करैः—किरणैः । अनवरतम्—अविरतम् ।

विकिरति—विक्षिपति । अधिकाम्—महतीम् । तृषाम्—पिपासाम् । जनयति—करोति । आतपस्पर्शसंतप्तपांसुपटलदुर्गमा-सन्तापात्युष्णधूलिपुञ्जदुःखगमना । आतपस्पर्शेण संतप्तस्य पांसोः पटलेन दुर्गमा सा । भूमिः—धरा । अतिप्रबलपिपासावसन्नानि अधिकबलवतीतृषाजडानि । अतिप्रबलया पिपासया अवसन्नानि तानि । मे । अङ्गकानि—अनुकंपितदेहावयवाः । अनुकम्पितानि अङ्गानि—अङ्गकानि । अनुकम्पायाम् कन् । अल्पमपि ईषदपि । गन्तुम् । यातुम् । नालम्—न समर्थानि । आत्मनः—स्वदेहस्य । अप्रभुः—असमर्थः । अस्मि भवामि । मे । मानसम् । सीदति—अवसन्नं भवति । चक्षुः—लोचनम् । अंधकारताम्—अंधजनकत्वम् । अंधयतीत्यंधः अंध + णिच्स्वार्थे + पचाद्यच् अंधः । तंकरोति इति अंधकार स्तस्य भावस्तत्ता ताम् । उपयाति-प्राप्नोति । अपिच—नाम सम्भवे । खलः—दुष्टः । विधिः—नियतिः । अनिच्छतोऽपि नस्पृहयतोऽपि । मे । मरणम्—मृत्युम् । अद्यैव—अस्मिन्नेवदिने । उपपादयेत्—जनयेत् ।

33. And it (namely, the following thoughts or ideas) occurred to (or began to revolve in) my mind, who, on account of my wings not yet having grown, could not walk very steadily on my feet (lit. of me 'the movement of whose feet was not very steady' on account of etc.), and (consequently) fell down on my face again and again, —who often or repeatedly supported myself with (the help of) one side or edge of my wings, while (*often or repeatedly*) falling (or being about to fall) sideways or obliquely, —who was suffering from or feeling feeble or weak (and hence incapable of doing anything) on account of giddiness

or dizziness, brought about or produced by creeping or crawling on the ground or surface of the earth, —who incessantly or constantly raised my face upwards even after having taken or advanced a single step, on account of the fact that I had no practice (of walking, or was not accustomed to walk), and who (therefore) breathed or panted very hard, —and who, while crawling along (towards the pool of water), had his whole body rendered grey with dust (or was looking grey or dusty-white on account of being besmeared with dust all over): 'Even under circumstances of extreme distress or painful suffering (*i. e.*, even under very distressing or painful circumstances), the doings or activities (*i. e.*, the tendencies, efforts or exertions) of all creatures or living beings in this world are, indeed not (or by no means, or not at all) regardless of life! There is nothing else or no other (thing) in this world, which is dearer to (*i. e.*, more desirable or agreeable, or better desired for by) all living beings than (their) life; —in that or inasmuch as I am still alive or living even now, with (all) my senses being unimpaired (or in perfect regular order or consciousness), although my father of blessed or auspicious memory (lit. 'one whose name is invoked auspiciously') is thus dead, or is dead in this (namely, the aforesaid) manner. Fie or shame upon me (who am so) relentless or merciless (*i.e.*, devoid of tenderness of feelings or compassion to such an extent), (so) very cruel or heartless, and (so) ungrateful! Alas or what

a pity (it is) that I, who have (so easily or lightly) borne the dreadful sorrow or terrible grief caused by the death of my father, still) continue to live or bear up with my life! That I, though put under (such a heavy) burden of obligation (by my father) (still or nevertheless) pay no regard to it Surely my heart (or mind) is indeed (very) wicked *The fact that* (or as to how indeed) I have been brought up from the (very) day of my birth by my father, who having restrained the impetuous force of his sorrow or grief on or at the time of the death [lit 'on (my) mother having departed or passed away to the other world] of my mother, and who though being of an advanced age, did not on account of (his) affection (for me), mind or have any regard even for the very great trouble or suffering (involved) in bringing me up by those various (lit 'those and those') means —all that has indeed and all of a sudden been forgotten or thrown into oblivion by me This (or such a) life is indeed, very mean or vile (i e, is miserably low or pitiably wretched) inasmuch as it does not even now (lit 'this very day', 'even to day', i.e., even after such a or so much lapse of time) follow whithersoever he might be going (lit 'going somewhere' not known where) my father even though he had done (me so much) *good or conferred (so much) benefit (upon me)* Surely or by all means there is none whom the thirst for life does not debase or make low or cruel hearted (lit 'wicked or villainous), since or inasmuch as

this desire or eager longing for water exercises *i e*, causes or forces me to exert (for the same), even though I am so (pitiably) situated (*i. e*, even in such a sad plight or pitiable situation as I am in at present). And I think this idea or thought of drinking water on my part, who has felt no regard for the grief caused by my father's death, is nothing but pure pitilessness or cruel hard heartedness The bank of the lake is still or even now far away, for or inasmuch as this (collective) cry of the swans, which resembles the (jingling) sound of the anklets of water-nymphs or presiding female deities of water is still (being heard) at or from a distance The cries of of the cranes are being (but) indistinctly heard (or, are but indistinctly audible). And this fragrance of the forest of lotuses or of the lotus beds, having been rendered thin (*i e*, become rarified or less dense) on account of its being diffused through or scattered over the (various) directions, proceeds from a long or remote distance And this is a very painful or oppres

been fully heated on account of its contact with the rays of the sun (lit *'the heat'* caused by the blazing sun), further aggravates or intensifies (lit 'makes or produces more') the (feeling of) thirst My tiny limbs, which have become languid or enervated (*i e*, enfeebled, exhausted or languished) on account of a very powerful (feeling of) thirst, are (now) not able or strong enough to move even a little *I am no (longer) master of myself* (*i e*, *I have lost all control over my own self* on account of my extreme thirst and exhaustion) My heart is sinking or languishing My eye is growing dim (*i, e*, the sight or vision of my eyes is getting darkened, lit *'is approaching darkness'*) Would that (or, Oh ! How I wish that) pitiless fate or cruel destiny (or the wicked creator) would bring or brought about my death to day, although I desire or wish it not !

३४–इत्येवं चिन्तयत्येव मयि तस्मात्सरसो नातिदूरवर्तिनि तपोवने जाबालिर्नाम महतपा मुनिः प्रतिवसति स्म। तत्तनयश्च हारीतनामा तापसकुमारकः सनत्कुमार इव सर्वविद्यावदातचेताः सवयोभिरपरैस्तपोधनकुमारकैरनुगम्यमानस्तेनैव पथा द्वितीय इव भगवान्विभावसुरतितेजस्वितया दुर्निरीक्ष्यमूर्तिरुद्यतो दिनकरमण्डलादिवोत्कीर्णस्तडिद्भिरिव रचितावयवस्तप्तकनकद्रवेणेव बहिरपनिहितमूर्तिरापिशङ्गावदातया देहप्रभया स्फुरन्त्या सबालातपमिव दिवसं सदा-

वानलमिव वनमुपदर्शयन्नुत्तप्तलोहलोहिनीनामनेकतीर्थाभिषे-
कपूतानामंसस्थलावलम्बिनीनां जटानां निकरेणोपेतः स्त-
म्भितशिखाकलापः खाण्डववनदिधक्षया कृतकपटवटुवेष इव
भगवान्पावकस्तपोवनदेवतानूपुरानुकारिणा धर्मशासनकटके-
नेव स्फाटिकेनाक्षवलयेन दक्षिणश्रवणावलम्बिना विराजमानः
सकलविषयोपभोगनिवृत्त्यर्थमुपपादितेन ललाटपट्टके त्रिसत्ये-
नेव भस्मत्रिपुण्ड्रकेणालंकृतो गगनगमनोन्मुखवलाकानु-
कारिणा स्वर्गमार्गमिव दर्शयता सततमुद्ग्रीवेण स्फटिकमणि-
कमण्डलुनाध्यासितवामकरतलः स्कन्धदेशावलम्बिना कृष्णा-
जिनेन नीलपाण्डुभासा तपस्तृष्णानिपीतेनान्तर्निष्पतता धूम-
पटलेनेव परीतमूर्तिरभिनवबिससूत्रनिर्मितेनेव परिलघुतया
पवनलोलेन निर्मांसविरलपार्श्वकपञ्जरमिव गणयता वामांसा-
वलम्बिना यज्ञोपवीतेनोद्भासमानो देवतार्चनार्थमागृहीतवन-
लताकुसुमपरिपूर्णपर्णपुटसनाथशिखरेणाषाढदण्डेन व्यापृत-
सव्येतरपाणिर्विषाणशिखरोत्खातामुद्वहता स्नानमृदमुपजात-
परिचयेन नीवारमुष्टिसंवर्धितेन कुशकुसुमलतायास्यमानलोल-
दृष्टिना तपोवनमृगेणानुयातो विटप इव कोमलवल्कलावृत-
शरीरो गिरिरिव समेखलो राहुरिवासकृदास्वादितसोमः
पवननिकर इव दिवसकरमरीचिपो नदीतटतरुरिव सततजल-
क्षालनविमलजटः करिकलभ इव विकचकुमुददलशकलसित-
दशनो द्रौणिरिव कृपानुगतो नक्षत्रराशिरिव चित्रमृगकृत्ति-

काश्लेषोपशोभितो घर्मकालदिवस इव क्षपितबहुदोषो जलधरसमय इव प्रशमितरजःप्रसरो वरुण इव कृतोदवासो हरिरिवापनीतनरकभयः प्रदोषारम्भ इव संध्यापिङ्गलतारकः प्रभातकाल इव बालातपकपिलो रविरथ इव दृढनियमिताक्षचक्रः सुराजेव निगूढमन्त्रसाधनक्षपितविग्रहो जलनिधिरिव करालशङ्खमण्डलावर्तगर्तो भगीरथ इवासकृद्दृष्टगङ्गावतारो मधुकर इवासकृदनुभूतपुष्करवनवासो वनचरोपि कृतमहालयप्रवेशोऽसंयतोपि मोक्षार्थी सामप्रयोगपरोपि सततावलम्बितदण्डः सुप्तोपि प्रबुद्धः संनिहितनेत्रद्वयोपि परित्यक्तवामलोचनस्तदेव कमलसरः सिस्नासुरुपागमत् ।

हारीतवर्णनम्—

३४—इत्येवम्—इत्थम् । मयि—वैशम्पायने । चिन्तयत्येव विचारयत्येव । हारीतनामा—मुनिकुमारकः । तदेव कमलसरः सिस्नासुः । उपागमत् ॥ तस्मात्—पूर्वोक्तात् । सरसः—पम्पाख्यात् ह्रदात् । नातिदूरवर्त्तिनि—किञ्चित् समीपस्थे । तपोवने—तपस्याकानने वा पुण्यारण्ये । जाबालिः नाम महातपाः—तन्नामा परमतापसः । मुनिः—ऋषिः । प्रतिवसतिस्म—उवास । तत्तनयश्च—जाबालिसुतः । मुनिकुमारकः—ऋषिसूनुः । मुनिश्चासौ कुमारकः सः । नतुमुनेः कुमारकः इति षष्ठीतत्पुरुषः । अन्यथातस्य जाबालिकुमारत्वं नस्यात् इत्यर्थः । सत्यामपिकौमारावस्थायाम् तस्य मुनित्वात् ॥ हारीतनामा—एतन्नामकः । हारीत इति नाम यस्य सः । सनत्कुमार इव—वेधात्र इव सनत्कुमारोवेधात्र इत्यमरः । सनत् सदा कुमारः

सः। अथवा सनतः विधातुः कुमारः सः। सर्वविद्यावदात-चेताः—सकलज्ञानविमलमानसः। सर्वाभिः विद्याभिः अवदातं चेतो यस्य सः। समानवयोभिः—तुल्यवयस्कैः। समानं वयो येषां तैः। अपरैः—अन्यैः। तपोधनकुमारकैः—तापससुतैः। अल्पः कुमारः कुमारकः तैः। अल्पार्थे कन्॥ तपोधनं येषां तपोधनं येषां तेषां कुमारकाः तैः। अनुगम्यमानः—पश्चाद्व्रज्य-मानः। तेनैव—अमुनैव। मार्गेण—पथा। द्वितीयः—अपरः। भगवान्—महानुभावः। विभावसुरिव—सूर्य्य इव। सूर्य्ये वह्नौ विभावसू इत्यमरः। अतितेजस्वितया—महातपोधनतया। अति-शयस्य तेजस्विनो भावः तत्ता तया। दुर्निरीक्ष्यमूर्त्तिः—दुःसं-दर्शनीयतनुः। उद्यन्—उदयमावृहतः। उत्+इण्+शतृ। उद्यन्। दिवसकरमण्डलात्—सूर्य्यचक्रवालात्। उत्कीर्ण इव—उदित इव। तडिद्भिः—सौदामिनीभिः। विरचितावयव इव निर्मिताङ्ग इव। विरचिताः अवयवाः यस्य सः। तप्तकनकद्रवेण—संतप्तसुवर्णरसेन। तप्तस्य कनकस्य द्रवस्तेन। वह्निरूपलिप्तमू-र्त्तिरिव—वह्निमांसे दिग्ध तनुरिव। आपिशङ्गावदातया—ईषत्-पिङ्गलसितवर्णया। पिशङ्गा चासौ अवदाता तया। वर्णोवर्णेनेति समासः। देहप्रभया—शरीरकान्त्या। स्फुरन्त्या—प्रकाशमा-नया। सबालातपमिव—नवीनालोकसहितमिव। बालश्चासौ आतपस्तेन सहितः तम्। दिवसम्—दिनम्। सदावानलमिव-वनवह्निसनाथमिव। काननम्—वनम्। उपदर्शयन्—बोधयन्। उत्तप्तलोहलोहिनीनाम्—उष्णोष्णायोरक्तानाम्। उत्तप्तो यो लोहस्तद्वत्लोहिन्यस्तासाम्। अनेकतीर्थाभिषेकपूतानाम्। विविधगङ्गादिपुण्यजल स्नानपवित्रितानाम्। अनेकेषु तीर्थेषु अभिषेकेन पूताः तासाम्। अंसस्थलावलम्बिनीनाम्—स्कंधदेश-लम्बमानानाम्। जटानाम्—पुञ्जित शिरः केशानाम्। निकरेण—राशिना। उपेतः—सहितः। स्तम्भितशिखाकलापः—बद्धकेश-

समूहः । खाण्डव वनदिधक्षया—खाण्डवाख्यारण्यं भस्मीकर्तुं कामया। खाण्डवस्य वनस्य दिधक्षा तया। दग्धुमिच्छातया। दह् + सन् + दिधक्ष + अः अप्रत्ययादिति सूत्रेण दिधक्ष + टाप् दिधक्षा। कृतकपटवटुवेशः—विहितच्छलब्राह्मणरूपः। भगवान्—महानुभावः। पावक इव—वन्हिरिव—पूर्वं श्वेतकिः नाम्नानृपेण प्रस्तुते द्वादश वार्षिके यज्ञे निरन्तरहविर्भक्षणात् जातमन्दाग्निरग्निः तं निवारयितुमनेकौषधिपूर्णम्खाण्डववनं नाशयितुम् इच्छुः द्विजवेषमाधाय कृष्णार्जुनयोः सहायतया तद्वनं दग्धवान् इतिमहाभारतकथा। तपोवन देवतानूपुरानुकारिणा पुण्यारण्यदेवमंजीरसदृशेन। धर्मशासनकटकेनेव—गुरुदत्तधर्मोपदेशरक्षणमण्डलाकारस्थितसैन्येन इव। धर्मस्य शासनायकटकस्तेन। दक्षिणश्रवणावलम्बिना वामेतरश्रोत्रस्थायिना। दक्षिणं श्रवणमवलम्बते तेन। स्फाटिकेन—स्फटिकनिर्मितेन। अक्षवलयेन-मण्डलाकारप्रोतजयमालया। विराजमानः—शोभमानः। सकलविषयोपभोगनिवृत्यर्थम्। निखिलेन्द्रियार्थ-चन्दनादि सेवननिवारणार्थम्। उपपादितेन—निर्मितेन। सकलानां विषयाणाम् उपभोगस्यनिवृत्तये इदं तत्। त्रिसत्येनेव—शपथत्रयेण इव। त्रयाणां सत्यानां समाहारः त्रिसत्यम् तेन। पात्राद्यंतस्यनेति स्त्रीत्वनिषेधात् द्विगोरितिनङीप्॥ ललाटपट्टके—भालफलके। भस्मत्रिपुण्ड्रकेण—भूतितिर्य्यग्रेखात्रयेण। त्रयाणांपुण्ड्रकानां समाहारः त्रिपुण्ड्रकम् भस्मनः त्रिपुण्ड्रकं यस्य तेन! अलंकृतः—शोभितः। गगनगमनोन्मुखबलाकानुकारिणा—आकाशोत्पतनोर्ध्वाननवकाङ्गनासदृशेन। गगनेगमनायोन्मुखी या बलाका तामनुकरोति तेन। स्वर्गमार्गम्—नाकपथम्। दर्शयता इव—बोधयता इव। सततम् अविरतम्। उद्ग्रीवेण—ऊर्ध्वकंधरेण—स्फटिकमणिकमण्डलुना—स्फटिक पाषाणनिर्मितजलपात्रेण। अध्यासितवामकरतलः—अधि-

ष्टिनदक्षिणेनरपाणिनलमागः। स्कंधदेशावलम्बिना—अंसप्रदेशलम्बमानेन। नीलपाण्डुभासा—असितसितद्युतिना। नीला पाण्डुः भाः यस्य तेन। तपस्तृष्णानिपीतेन—तपस्याधिक्योत्कण्ठानिगीर्णेन। तपसः तृष्णा तया निपीतम् तेन। तपोमेवर्धतामित्यभिप्रायेण हारीतेन धूमपटलंपीतमितिभावः। अयंधूमपस्तपस्वीत्यर्थः। अन्तर्निष्पतता—उदराभ्यन्तरान्निर्गच्छता। धूमपटलेनेव—धूम्रराशिना इव। कृष्णाजिनेन—असितमृगचर्मणा। "अजिनं चर्म कृत्तिः स्त्री"त्यमरः। परीतमूर्त्तिः—*आवृतदेहः। अभिनवबिससूत्रनिर्मितेनेव—नवीनमृणालतन्तु* विहितेनेव। परिलघुतया—परमसूक्ष्मतया। पवनलोलेन—मरुच्चपलेन। निर्मांसविरलपार्श्वकपञ्जरम्—मांसरहितकतिपयकुक्षिस्थास्थिसमूहम्। निर्मांसं विरलम् यत् पार्श्वकम् तस्य पञ्जरम् तत्। गणयता इव—परिसंख्याता इव। वामांसावलम्बिना—दक्षिणेनरस्कंधाश्रयेण। यज्ञोपवीतेन—यज्ञसूत्रेण। उद्भासमानः—दीप्यमानः। देवतार्चनार्थम्—सुरपूजनाय। आगृहीतघनलताकुसुमपरिपूर्णपर्णपुटसनाथशिखरेण—स्वीकृतविपिनवल्लिपुष्पापीनपत्रनिर्मितपात्रसहितोपरिभागेन। आगृहीतानि घनलताभ्यः कुसुमानि तैः परिपूर्णेन पर्णपुटेन सनाथं शिखरं यस्य तेन। आपाद दण्डेन—पालाशयष्टिना। व्यापृतसव्येतरपाणिः—सव्यापारदक्षिणकरः। विषाणशिखरोत्खाताम्—शृङ्गाग्रभागोत्पाटितां। स्नानमृदम्—अभिषेकमृत्तिकाम्। उद्वहता—धारयता। उपजातपरिचयेन सम्जातमैत्रीकेण। नीवारमुष्टिसंवर्धितेन—मुष्टिपरिमितमुनिधान्यपोषितेन। कुशकुसुमलतायास्यमानलोलदृष्टिना—दर्भपुष्प व्रततिक्लिद्यमानचपल चक्षुषा। कुशैः कुसुमैः लताभिश्च आयास्यमाने—क्लमप्य लोले दृष्टी यस्य तेन। तपोवनमृगेण—पुण्यारण्यमृगहरिणेन। अनुगम्यमानः—पश्चात् क्रियमाणः। विटपाय—तरुशाखाय।

कोमलवल्कलावृतशरीरः—मृदुलवल्कलाच्छन्नदेहः । कोमलेन वल्कलेनावृतं शरीरं यस्य सः। गिरिरिव—पर्वतइव। समेखलः—मौञ्जकटिसूत्रसहितः पक्षे मध्यभागसहितः । राहुरिव—सैंहिकेय इव । असकृदास्वादित सोमः। पौनःपुन्यपीतसोमवल्लिरसः। पक्षेभृशंपीतचन्द्रः । असकृत् आस्वादितः सोमः येन सः। पद्मनिकर इव—कमल निचय इव—दिवसकरमरीचिपः—दिनकरकरपायी । दिवसकरस्यमरीचिंपिबति सः। नदी तरुरिव—सरित्कूलजातवृक्षइव ॥ सततजलक्षालनविमलजटः—त्रिसंध्यावगाहननिर्मलशिरःकेशसमूहः । पक्षे निरन्तरवारिमार्जनस्वच्छाशयः। करिकलभइव—गजशावक इव। विकचकुमुददलशकलसितदशनः—विकसत्कैरवपत्रखण्डावदातदन्तः । विकचानां कुमुदानां दलानां शकलवत् सिताः दशनाः यस्य सः। द्रौणिरिव—अश्वत्थामेव । कृपानुगतः—सदयः । पक्षे कृपाचार्य्यानुगामी। कृपां पक्षे कृपम् अनुगतः सः। नक्षत्रराशिरिव—तारासमूह इव। चित्रमृगकृत्तिकाश्लेषोपशोभितः। शबलहरिणचर्मावरणदीप्तः। पक्षेचित्रामृगशिरःकृत्तिका श्लेषानामकनक्षत्रालंकृतः। चित्रस्य मृगस्य या कृत्तिका तस्या आश्लेषेणोपशोभितः सः। पक्षे चित्रा च मृगश्च कृत्तिका चश्लेषा च तै रूपशोभितः सः। घर्मकालदिवस इव—निदाघदिनमिव । क्षपितबहुदोषः—नाशितविविधाधर्मः । न्यूनीकृतनिशः । क्षपिताः दोषाः येन सः पक्षे क्षपिता दोषारात्रिर्येनसः। जलधरसमय इव—घनागमकाल इव । प्रशमितरजःप्रसरः—निवारितरजोगुण विस्तारः। पक्षेदूरीकृतधूलिपुञ्जः। प्रशमितः रजःप्रसरो येन सः। पक्षे प्रशमितरजसां प्रसरो येन सः। वरुणइव—प्रचेताइव। कृतोदयासः—विहितजलनिवासनियमः। हरिरिव—विष्णुरिव। अपनीतनरकभयः—निवारितनिरयगतिभीतिः । पक्षे नाशितनरकासुरभीः । प्रदोषारम्भ इव—दिनान्तसमारम्भकाल इव।

सध्यापिङ्गलतारक —सायं समयकद्वारपर्णक्नीनिकः । पक्षे रजनी मुखकपिलवर्णनक्षत्रः । सध्यावत् पिङ्गले तारकेयस्य सः । पक्षे सध्यायां पिङ्गला तारकाः यस्मिन् । (छुटोऽपि चक्रवर्ती-स्यात् पीततारक चक्षुपा) इतिसामुद्रिकश्लोक्तलक्षणात् स महापुरुषइति भाव । प्रभातकाल इव—प्रत्यूषइव । बालातप-कपिलः—नवीनालोकपिङ्गलवर्ण । बालातप इव पक्षे बाला-तपेन कपिलः सः । रविरथइव—सूर्य्यस्यन्दन इव । दृढनिय-मिताक्षचक्र —सयलव्यवस्थापितेन्द्रियसमूहः । पक्षे प्रबलबद्धधु-घरचाक्र । दृढंनियमितमक्षचक्रं येन सः । पक्षे दृढं नियमितः अक्ष चक्राणि च यस्मिन् सः । सुराजेव—शोभननृपइव—शोभ-नश्चासौ राजा सः । अत्र राजाह सखिभ्यष्टच् इतिसूत्रेण समा-सान्त टच न भवति । नपूजनादितिनिषेधात् । निगूढमंत्रसाध-नक्षपितविग्रह —गुप्तजप्यसिद्धि क्षयित देहः । पक्षे—रहस्यमंत्र-णावरणनिवारितयुद्धः । निगूढमंत्र साधनम्—तेन क्षपित विग्रहो येन सः । पक्षे निगूढेन मंत्रसाधनेन क्षपितः विग्रहो येन सः । जलनिधिरिव—सागर इव । करालशंखमण्डलावर्त्त-गर्त्तः—उन्नताधनशंखचक्रबालाकारभ्रमिदर । महाशंख चक्र-बालाकारजलभ्रमिमध्यदरः । करालो यः शंखः तस्य मण्डलावर्त्त-वत् (नाभि) गर्त्तोयस्य पक्षान्तरे यस्मिन् सः । भगीरथ इवमू-र्य्यवंशीयनृपभूमकनृप इव । असकृत दृष्टगंगावतार —अनेकवारा-वलोकितभागीरथ्यवतरण हरिद्वारनामकस्थानः । पक्षे बहुवारं अव-लोकितजाह्नवीनिष्पतन । मधुकर इव—भ्रमर इव । असकृत्—भूयः । अनुभूतपुष्करवनवास —सेवितपुष्कराख्य तीर्थराजारण्या-वस्थान । पक्षे-उपभुक्तपद्मवन निवास । अनुभूत पुष्करे वने वा पुष्कराणां वने वासो येन सः । वनचरोऽपि एवमहालयप्रवेश —अरण्यचारी अपिविहित गृहदहालिकानिवेश । इति विरोध । वि-हितपरमात्मध्यान इतिपरिहारः । एत महालयेषु प्रवेश येन स ।

सिद्धान्तपक्षे कृतःमहालये परमात्मनि प्रवेशो ध्यानं येन सः। असंयतोऽपिमोक्षार्थी—विषयावद्धोऽपिमुमुक्षुः इतिविरोधः एव स्वतसिद्धत्वाद्मुक्तेः तथासति ॥ संयमरहितोऽपि मोक्षाकांक्षी भविष्यति काले संयमाश्रयणात् तस्य मुमुक्षुत्वादितिभावः इति-परिहारः । धारणाध्यानसमाधिरितित्रयाणाम् योगसाधनानां संयम इति संज्ञास्ति । सामप्रयोगपरोऽपि सततावलम्बितदण्डः- सामनामकपूर्वकर्त्तव्योपाय तत्परोऽपि निरन्तरसमाश्रितदण्डाख्य चतुर्थोपायः इति विरोधः परिहार पक्षे तु—सामवेदानुष्ठानपरायणोऽपि अनारतसमाश्रित ब्रह्मचारिचिन्हयष्ठिकः। सततमवलम्बितोदण्डो येन सः। सुप्तोऽपि प्रबुद्धः—निद्रितोऽपि जागरितः इति विरोधः परिहारपक्षेतु ब्रह्मज्ञानरहितोऽपि ईश्वर विषयक प्रौढज्ञानवान्। अथवा सा शब्दः जटावाचकः शोभनाः साः यस्य सः सुप्तः। सुजटोऽपि ज्ञानवान् इत्यर्थः। सा जटायां च राक्षस्यामिति हैमः । सन्निहित नेत्रद्वयोऽपि परित्यक्तवामलोचनः—सम्पन्नलोचनयुग्मोऽपि हीनदक्षिणेतरनेत्रः इतिविरोधः परिहारपक्षेतु परित्यक्ता वामलोचना येन सः। तिरस्कृतकामिनीकामः इतिभावः। तदेव—पम्पाख्यमेव कमलसरः। पद्मतडागम्। सिस्नासुः—स्नातुमिच्छुः। उपागमत्—प्राप्तवान्।

34. Now while I was yet thinking in this strain or manner,——*there lived in a 'penance-grove' (a sacred grove in which ascetics perform their religious austerities) or *'penance-forest,'* situated not very far from that (aforesaid *Pampā*) lake, a very austere sage named *Jābāli* (or a sage named *Jābāli* of great penance, *i. e.*, doing severe penance or performing great religious austerities)*, —there

*This clause, which does not properly fit in with the rest of the

came, by the same route or by that very path (as the old hunter had gone), with a desire to take a bath or perform his ablutions (lit. 'desirous of bathing') in that very lake *of lotuses*, his (*i e*, of the aforesaid sage Jabāli's) son, named *Harita*, an ascetic boy or young ascetic, *who* was like *Sanatkumara*, as it were, with his mind having been purified or made pure by (the study of) all (the different branches of) learning or knowledge, *who* was being followed by other ascetic boys or youths (or other young ascetics, —lit 'boys who had or boys of those who had panance alone as their wealth') of the same (*i e*, an equal or corresponding) age,—*whose* form or body was, on account of its very great effulgence, difficult to look at, and as such was like a second or another Illustrious Sun, as it were, which (also) on account of its very great splendour or brilliance *is difficult* to gaze at [or, '*who*, with his form or body being difficult to look at on account of its very great effulgence, was like a second or another glorious sun, as it were, (being likewise difficult to gaze at on account of its very great brilliance or dazzling splendour[1])],—*who*, (on account of his great brilliance or lustre) seemed as though he had been dug or carved out of the orb or disc of

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sentence in its usual construction seems to be more or less in the nature of a parenthetical insertion It is complete in itself and has been allotted the same place in this translation as it occupies in the original Sanskrit being separated from the rest of the sentence by dashes which provide the necessary parenthesis for it

the rising sun, as it were,— as though he had his limbs formed out of the flashes of lightning,—as though he had his form or body besmeared or anointed on the outer side or externally with the liquid of heated or molten gold (i e, with the liquefied or melted gold), as it were —*who*, on account of the flashing lustre of his body, that was pure and slightly tawny (in colour), made the day appear as though it were endowed with the newly risen sun or the morning sun beams (lit 'with the early heat of the sun,' 'with the heat of the morning sun,' i e with the morning light of the sun), and the forest or wood as though it were on fire or involved in a (forest) conflagration,—*who*, being endowed with a mass or cluster of matted hair, that were reddish in colour like well-heated or red hot iron, that were purified or sanctified with a bath (i e, on account of their being washed in the course or process of a bath in the holy waters of streams) at many a sacred place or place of pilgrimage, and that were hanging down or about the region of his shoulders, and having the tufts or locks of hair on (the crown of) his head tied up or fixed up firmly (in a place), was like the venerable or glorious God of Fire, as it were, who, with the desire of burning down or consuming up with its flames the *Khāndava* forest, had (formerly) assumed or put on the false appearance or fraudulent disguise of a young Brahman or religious student (or it might also mean ' assumed or put on

the appearance or disguise of a false or fictitious young Brahmana' etc),—*who* was looking bright or splendid on account of a crystal rosary or string of crystal beads, that resembled the anklets of the nymphs or deities of the penance forest, that was like a circle or chain (the word '*kataka*' also means 'a host or army') of religious edicts or commandments, as it were, and was suspended or hanging from his right ear,—*who* was adorned or decorated with a *tri lineal mark* (three horizontal lines) of ashes, made on his broad forehead with a view to (enable him to) abstain [or with the object or purpose of (success fully) abstaining] from the enjoyment of all (worldly) objects, as though it were the '*thrice repeated vow*' or firm resolve (of his abstention from or total negation of the same) [or it might mean, '*the three fold truth*', as it were expressed in *thought, word* and *deed*],—the palm of *whose* left hand was occupied by (i e who held in his left hand) a *Kamandalu* or water pot (i e, a vessel with a spout, such as is generally carried by ascetics) made of crystal stone, that resembled inasmuch as it had its neck always or continuously standing (i e remaining) erect, a female crane with its neck or face turned upwards (towards the sky) while (in the act of) flying (i e, at the time of flying,—lit 'going') up into the sky, and seemed (as such) as though it were pointing out (to him) the way or path of heaven, as it were—*who* had his body covered with (lit 'surrounded by') a dark deer skin

or the dark skin of a deer, that was hanging down or suspended from the region of his shoulders, and was possessed of or endowed with a blue and pale white lustre or splendour, and that looked like a mass or column of smoke, as it were, which he had drunk in on account of (or in the course of) a thirst or eager desire for (accomplishing his vow of) penance, and which was (as though now) coming out of (or from within) him (and enveloping his body),—*who* was looking bright or splendid (lit 'shining' or 'radiant') with (i e, on account of his putting on or wearing) a sacred thread, that (was so thin and *fine* that it) seemed as though it were made of the fibres of a fresh lotus or water lily, that, on account of its extreme lightness (i e, being very light), was set in motion by or fluttering about in the wind, that was hanging down or suspended from his left shoulder, and that seemed (as such or in that state) to be counting or taking the number, as it were, of the (bones forming the) framework or skeleton of his ribs that were fleshless or devoid of any large quantity of flesh and very thin or situated wide apart from one another,—*whose* right hand (lit hand 'other than the left') was, or who had his right hand occupied by (i e, who held in his right hand) a staff of *Pálásha* tree, the top of which had (or was endowed or provided with) a hollow or (vessel like) cavity made of leaves that was filled up with or full of (i e, contained) flowers taken or plucked from the forest creepers for

the purpose of (performing) the worship of the deities, —*who* was being followed by a deer of the penance-grove or hermitage, that carried the clay or earth (to be applied by the sage to his body by way of purification at the time) of his bath or ablution, dug up by it) with the ends or points of its horns, that had become familiar (lit. 'had its acquaintance produced') with him, that had been brought up with or fed upon handfuls of wild rice, and that had its eyes or the eyes of which were, made restless on account of their being exercised (*i. e.*, exerted or attracted) by the *Kusha* grass, flowers and the creepers [The plain sense is that the deer cast longing or greedy eyes upon these delicate articles of his food that were being carried by the sage in his hand, and hence his eyes had become restless or uneasy over the same],—*who*, like a tree (covered or wrapt up all over with its soft or delicate bark), as it were, had his body covered or clad in with a soft or fine bark (garment),—*who*, like a mountain (having or being possessed of *slopes*), as it were, was endowed with a *girdle* or had a *girdle* (of Munja grass) on (his waist),—*who*, like *Rahu* or the constellation of the ascending node (having the *moon* frequently swallowed or seized by him during eclipses), as it were, had the *Soma Juice* repeatedly (lit. 'more than once') tasted or drunk by him,—*who*, like a heap or bed of lotuses (that bloom forth on account of their contact with or '*drinking in*' of the rays of the sun) as it were, had drunk in the rays of the sun (*i. e.*, had

exposed himself to the heat of, and also gazed at the sun in the course of the various kinds of his penances), —*who*, like a tree on the bank of a river (having its *fibrous roots* clear of or free from mud or other im purities, on account of their being constanly washed with its waters), as it were, had his *matted or entangled locks of hair* (kept quite) clean or free from any ex ternal impurities, owing to their being constantly washed with water,—like the young one of an elephant (having *tusks* that are white like the pieces of the petals of fully blown or expanded lilies or white lotuses), *whose teeth* were (similarly or likewise) pure or white like the pieces of the petals of fully blown lilies or white lotuses,—*who*, like (Ashwatthama) *the son of* (the great archer and preceptor) *Drona*, (following or being followed by *Krpa*—his maternal uncle) as it were, was possessed of *compassion* or endowed with (lit 'followed or sought after by') a *tenderness of feelings* (for all) —*who*, like a cluster or collection of stars (being adorned, *i e*, provided or endowed, with the constellations or lunar mansions called the *Chittrā*, *Mrga shiras*, *Krittika* and *Ashlesha*), as it were, was looking adorned or decorated *on account of his contact with* (or the fact of his putting on) *the skin of a variegated deer*,—*who*, like a day in summer or the hot season (having a *great part of the night* reduced or shortened in duration, referring to the shortness or shorter duration of nights in summer), as it were, had *many of his faults* (such as lust, anger etc.),

suppressed or destroyed—*who*, like the rainy season (lit 'the time or season of the clouds or *water bearers*', —when the *diffusion or scattering abroad of the dust* is laid still or settled down), as it were, had the flow or free course (i e, the working or growing operation) of his passions or emotional quality tranquillised or appeased (i e, completely quelled or put down), —*who*, like Varuna or the presiding deity or god of the element of water (having his natural abode or indwelling provided for in water), as it were, had undergone or performed the (particular) penance of standing or remaining in water (in the cold or the winter season), —*who*, like Hari or Vishnu (having the fear of the *demon named Naraka* or *Narakāsura* banished from him), as it were, had (all) the fear of (his going to) *hell* removed or taken away (from him),—*who*, like the beginning of an evening (when or in which the stars are tawny in the evening twilight), as it were, had his pupils (rendered) tawny like the evening twilight,—*who* like the time of morn or day break (being rendered tawny by the morning light or early heat of the sun), as it were, was tawny or yellowish brown (in complexion) like the morning light of the sun,—*who*, like the chariot of the sun (having its *axle* and *wheels* firmly fixed or well fastened), as it were, had *all* or the *entire body of his senses* firmly controlled or thoroughly checked or restrained,—*who*, like a good or wise king [having (all sorts of) hostilities or war suppressed, removed or prevented by means of a

secret counsel or well-protected secret plans and (also well equipped) army], as it were, had his body (quite) emaciated by or on account of his having had secret recourse to the sacred verses or mystical syllables as the means of accomplishing (his penance, or attaining to supernatural powers — *i e*, by the secret performance of his penances or austerities, or the secret repetition or recitation with appropriate rites of *Mantras* or incantations,—mysticalsy llables, verses or formulæ etc, with a view to secure supernatural or high spiritual powers),—*who*, like the sea or ocean (having or in which there are large or formidable collections of conch shells [or circular conch-shells], whirl pools and deep pits), as it were, had on the high (otherwise terrible or formidable) region of his temporal bones or temples, a circle of hair curling backwards and (also) a depression or dimples (on it),—*who*, like Bhagiratha (having often or several times seen the descent of the Ganges), as it were, had often seen (in the course of his frequent baths) the flight of steps leading to the (sacred) water of the Ganges, (or the sacred landing places or Ghats of the Ganges),—*who*, like a bee [having frequently experienced the fragrance or perfume of a forest of lotuses,—or having had frequent experience (or the joy) of a residence in a grove or forest of lotuses (blue lotus flowers)], as it were, had often or several times (*i e*, repeatedly) undergone the experience of *living* or a residence in the woods of *Pushkara* (a celebrated

sacred place of pilgrimage near Ajmere;—*i. e.*, he had often visited that place),—*who*, though dwelling in or an inhabitant of the forest, had yet made his entrance into a *great dwelling* or large house or mansion (inasmuch as he had effected his entry into or become solely absorbed in *the Supreme Being* or the great universal spirit,—'*in the pleasure stroll or rambling through the great universal spirit,*'—*i. e.* he had attained by his constant contemplation and meditation the perfect knowledge of Brahma or communion with the Supreme Being),—*who*, though not bound or fettered (by any worldly ties), yet longed for liberation or salvation (*i. e*, prayed or begged for emancipation of the soul from the continual circle of births and deaths;—or, it might also mean, 'who, though he had not restrained himself or his senses, *i. e.*, notwithstanding or in spite of the absence of check or restraint of his senses, yet longed for liberation, inasmuch as he was unassailed or not bound by any worldly ties'),—*who*, though given up to the study or recitation of the *Sāma Veda*, yet always carried or supported himself on a staff or stick [or who, though devoted to the practical application of the remedy of conciliation (which is one of the four well-known political methods of dealing with a question), yet always resorted to the remedy of punishment],—*who*, though *asleep*, was yet (always) wakeful or '*awakened*,' (inasmuch as he was always alive to or thoroughly conversant with spiritual

wisdom or knowledge, *i e.*, was wise and learned, —'*intellectually and spiritually awakened*') [the other sense is this 'who, though he had a fine '*Jata*' or was possessed of or endowed with beautiful locks of matted hair ('सु' meaning fine or beautiful and 'सा,' a *Jata* or lock of matted hair), was yet wakeful etc]— (and lastly) *who*, though he was endowed with both his eyes (lit 'though he had both his eyes present or placed near together'), was yet wanting in or devoid of ('bereft of') his *left eye* [inasmuch as he had completely given up or discarded (*i e*, wholly forsaken or abandoned—the society of) *women* (*i e*, had no concern, or was devoid of any association whatsoever, with women)]

३५–प्रायेणाकारणमित्राण्यतिकरुणार्द्राणि च सदा खलु भवन्ति सतां चेतांसि । यतः स मां तदवस्थमालोक्य समुपजातदयः समीपवर्तिनमृषिकुमारकमन्यतममब्रवीत् । अयं कथमपि शुकशिशुरसंजातपक्षपुट एव तरुशिखरादस्मात्परिच्युतः । श्येनमुखपरिभ्रष्टेन वानेन भवितव्यम् । तथा हि । अतिदवीयस्तया प्रपातस्याल्पशेषजीवितोयमामीलितलोचनो मुहुर्मुहुर्मुखेन पतति मुहुर्मुहुरत्युल्बणं श्वसिति मुहुर्मुहुश्चञ्चुपुटं विवृणोति । न शक्नोति शिरोधरां धारयितुम् । तदेहि यावदेवायमसुभिर्न वियुज्यते तावदेव गृहाणेममवतारय सलिलसमीपम् । इत्यभिधाय तेन मां सरस्तीरमनाय-

यत् । उपसृत्य च जलसमीपमेकदेशनिहितदण्डकमण्डलुरादाय स्वयं मां मुक्तमयत्नमुत्तानितमुखमङ्गुल्या कतिचित्सलिलबिन्दूनपाययत् । अम्भःक्षोदकृतसेकं च समुपजातनवीनप्राणमुपतटप्ररूढस्य नलिनीपलाशस्य जलशिशिरायां छायायां निधाय समुचितमकरोत्स्नानविधिम् । अभिषेकावसाने चानेकप्राणायामपूतो जपन्पवित्राण्यघमर्षणानि प्रत्यग्रभग्नैरुन्मुखो रक्तारविन्दैर्नलिनीपत्रपुटेन भगवते सवित्रे दत्त्वार्घमुदतिष्ठत् । आगृहीतधौतधवलवल्कलश्च सज्योत्स्न इव संध्यातपः करतलनिर्धूननविशदजटः कमण्डलुमापूर्य शुचिना सरोवारिणा प्रत्यग्रस्नानार्द्रजटेन सकलेन तेन मुनिकुमारककदम्बकेनानुगम्यमानो मां गृहीत्वा तपोवनाभिमुखं शनैरगच्छत् ।

वैशम्पायनजलपानादि वर्णनम्—

३५—प्रायेण—बाहुल्येन । अकारणमित्राणि—निष्प्रयोजनसौहार्दवन्ति । अतिकरुणार्द्राणि च—नितान्तकरुणासमुपेतानि । अतिशया करुणया आर्द्राणि तानि । तृतीया तत्पुरुषः । सताम्—महात्मनाम् ॥ चेतांसि—मानसानि । सदा—सर्वदा । खलु निश्चयेन । भवन्ति—जायन्ते । यत्—यस्मात् । सः—हारीत. । माम्—वैशम्पायनम् । तदवस्थम्—पूर्वोक्तदुर्दशासम्पन्नम् । आलोक्य—दृष्ट्वा । समुपजातकरुणः—उत्पन्नदयः । समीपवर्त्तिनम्—अन्तिकस्थितम् । अन्यतमम्—एकतमम् । ऋषिकुमारकम्—मुनिशिशुम् । अब्रवीत्—उक्तवान् । अयम्—शुकशिशुः एषः कीरशावकः । असञ्जातपक्षपुट एव—अनुत्पन्नपतत्र-

युगल एव । न सञ्जातं पत्रपुटं यस्य सः । बहुव्रीहिः अन्यपदार्थ प्रधानः । अस्मात्—अमुष्मात् । तरु शिखरात्—तापिच्छवृक्षो-परिभागात् । कथमपि—अनिर्दिष्ट कारणेन । परिच्युतः—परि-भ्रष्टः । वा—अथवा । अनेनशुकशिशुना । श्येनमुखपरिभ्रष्टेन—पक्षि मारवदनपरिच्युतेन । श्येनस्यमुखम् तस्माद् परिभ्रष्टस्तेन । षष्ठीतत्पुरुषगर्भितपञ्चमीतत्पुरुषः । भवितव्यम्—वर्त्तितव्यम् । तथाहि । अयम् शुकशिशुः । प्रपातस्य अतिदवीयस्तया अत्यु-च्चतया । अल्पशेषम् स्तोकावशिष्टम् । जीवितम् आयुः । अल्पः शेषो यस्य तत् । अल्पशेषं—अल्पशेषंजीवितं यस्य सः अल्प-शेषजीवितः तद्वत् सन् । आमीलितलोचनः—मुद्रितनयनः । अयम् शुकशिशुः । मुहुर्मुहुः—वारंवारम् । अत्युल्यणम्—निता-न्तदीर्घम् । क्रियाविशेषणत्वाद् द्वितीया । वा उष्णम् । श्वसिति-अनिति । मुहुर्मुहुः भूयोभूयः । मुखेन—आननेन । पतति—भ्रंशते । मुहर्मुहुः—पुनः पुनः । चञ्चुपुटम्—स्वतुण्डम् । विवृ-णोति—उद्घाटयति । शिरोधराम् ग्रीवाम् । धारयितुम्—अव-लम्बितुम् । शकधृष् ज्ञाग्लाघटरभ् लभ् क्रमसहार्हास्त्यर्थेषु इति-सूत्रेण शक्यार्थकधातुयोगे तुमुन् । नशक्नोति—नोसमर्थः । तदेहि—तस्मात्त्वमागच्छ । यावदेव—यत्कालपर्य्यन्तम्हि । अयम्—एषः । असुभिः—प्राणैः । नवियुज्यतेनात्यज्यते । ताव-देव—तत्कालमेव च । एनम् शुकशिशुं । गृहाण आदेहि । जल-समीपम् । अवतारय—नय । इत्यभिधाय—एवमुक्त्वा । तेन अपि कुमारकेन माम् । सरस्तीरम्—पम्पापार्श्वहृदतटम् । अनाय-यत्—प्रापयत् । नीधातुना योगात् कर्म्मद्वयम् नीधातोर्द्विक-र्म्मकत्वात् । जलसमीपम्—सलिलसविधे । उपसृत्य—गत्वा । एकदेशनिहितदण्डकमण्डलुः—एकस्थानस्थापितयष्टिजलपात्रः । एकश्चासौदेशस्तस्मिन् निहितः दण्डः कमण्डलुश्च येन सः । बहुव्रीहिः । मुक्तप्रयत्नम्—त्यक्तजलपानादिव्यापारम् । माम्

उत्तानाभिमुखम्–ऊर्ध्वाननम् । स्वयम्—आत्मना । आदाय—गृहीत्वा । अंगुल्या—करशाखया । कतिचित्—अल्पान् । सलिलबिन्दून्—जलपृषत्कणान् । अपाययत्—पायितवान् । अम्भःसेकृतसेकम्—वारिबिन्दुजनितसेचनम् । अम्भसः सेकेन कृतः सेको यस्य तम् । बहुव्रीहिः । समुपजातनवीनप्राणम् । उत्पन्न प्रत्यग्रचेतनम् । उपतटप्ररूढस्य नलिनीपलाशस्य-कूलप्रान्तजातपद्मिनी पत्रस्य । तटस्य समीपमुपतटम् समीपार्थेऽव्ययीभावः । उपतटं प्ररूढायाः नलिन्याः पलाशं तस्य । जलशिशिरायाम्—सलिलशीतलायाम् । जलस्य सेकेन शिशिरा तस्याम् मध्यमपदलोपी समासः । छायायाम्—अनातपे । निधाय—स्थापयित्वा । यथासमुचितम्—यथायोग्यम् । स्नानविधिम् । अभिषेक क्रियाम् । अकरोत् कृतवान् । अभिषेकावसाने—स्नानान्ते च । अनेकप्राणायामपूत—विविधपूरककुम्भकादिवायुविधिपवित्रितः । पवित्राणि अघमर्षणानि—जलदेवस्तुतिरूपस्तोत्राणि । जपन्—ब्रुवन् । अघंमृष्यते एभिस्तानि । करणेल्युट् । अघमर्षणानि—पापनाशकानि । उन्मुखः—सूर्याभिमुखः । प्रत्यग्रभग्नैः—अचिरादुद्धृतैः । रक्तारविन्दैः—लोहितसरोजैः । नलिनीपत्रपुटेन—कमलिनीपलाशपुटकेन । भगवते—ईश्वराय । सूर्याय । अर्घम् अञ्जलिजलम् । दत्त्वा—समर्प्य । उदतिष्ठत्—उत्थितवान् । आगृहीतधौतधवलवल्कलः—धारितप्रक्षालितशुक्लवल्कलवस्त्रः । आगृहीतम् धौतं धवलं वल्कलं येन सः । (अनपथ) सज्योत्स्नः—चन्द्रिकासहितः । संध्यातप इव—सायंकालिकालोक इव । करतलनिर्धूननविशदजटः—पाणितलास्फालनविमलजटः । करतलाभ्यां निर्धूननेन विशदा जटा यस्य सः । प्रत्यग्रस्नानार्द्रजटेन—अचिराभिषेकमार्जनविलग्नसंपतकचेन । प्रत्यग्रेण स्नानेनार्द्रा जटा यस्य तेन । सकलेन—समग्रेण । तेन पूर्वोक्तेन मुनिकुमार कदम्बकेन—ऋषिसूनुसमूहेन । अनुगम्यमानः—आव्रज्यमानः ।

माम् । गृहीत्वा—तपोधनाभिमुखम्—जाबालिपुण्यारण्यसंमुखम् । शनैः = मन्दम् मन्दम् । अगच्छत्—अगाम् ।

35 Generally or for the most part, the minds of the good or benevolent persons are, indeed, always friendly (i e, full of friendliness or friendly feeling) without any cause or motive and are also full of (lit moistened or saturated with) great compassion or tenderness of feelings (towards all) For he, seeing me lying in that (distressful and pitiable) condition, and having compassion aroused or produced in him (i e being moved to pity), said to one of the ascetic boys or young ascetics, who was standing near him 'Somehow or other (by some unknown cause), this young one of a parrot has fallen down from the top of this (Tamala) tree even before (lit without) its wings have grown Or it may be that it has (i e, it may have) fallen or dropped down from the mouth of a hawk For, having but a little life left in it on account of or owing to the very great distance or height of its (precipitous) fall, this (young parrot) with or having its eyes closed up, falls again and again on its face or mouth, breathes very hard or violently again and again or incessantly, and repeatedly or again and again opens up the hollow of its beak It cannot or is unable to hold or bear up its neck Therefore come and before it is separated from or is deserted by its life [lit 'Even as long as or so long as it is not deserted by its life, during the same (little

interval of) time', —*i e*, before its breath leaves it or before life departs out of it], hold it up and take or carry it (lit 'make it or cause it to descend) near water' Having said this, he caused me to be taken or brought by him (*i e*, the young ascetic whom he had been so far addressing) to the bank of the lake And having approached (*i e*, gone near or moved towards) the water, and had his staff and water-vessel thrown or placed on (*i e*, removed to) one side of him, he, having himself taken me,—who had (by this time) given up all efforts or struggle (*i e*, who was now free from or had ceased to make any efforts for getting near water, being completely exhausted and helpless),—up, caused or made me, whose mouth or beak was raised up, drink a few drops of water with his finger And having placed (me),—who was sprinkled over with drops or small particles of water, and who had (thus or by this means) new life or fresh vigour created or produced in me, —under the shade, that was cool on account of (its contact with or the vicinity of) water, of a lotus leaf or lotus foliage growing (lit. 'grown') near or on the bank, he duly performed his (usual) ablutions And at the end or conclusion of his bath or ablution, being purified by the various practices of the restraining or suspending of breath ['प्राणायाम' is the 'restraining or suspending of breath', it consists of breathing in a peculiar way through the nostrils during the mental recitation of the names or attributes of some deity, and is differently

glossy on account of its having been wrung or twisted (or shaken out or agitated) with the palms of his hands,—he, having filled up his water-vessel with the pure or holy water of the lake, being followed by the whole body or group (lit. a multitude) of those ascetic youths or young ascetics, whose matted hair were (yet or still) wet or moist on account of their recent bath or ablution, slowly went or set out, (after, having taken or held me up (in his hands, *i. e.*, taking me along with him), towards the penance-grove (lit. '*penance-forest*') or hermitage.

३६—अनतिदूरमिव गत्वा दिशि दिशि सदासंनिहितकुसुमफलैस्तालतिलकतमालहिन्तालबकुलबहुलैरेलालताकुलितनालिकेरीकलापैर्लोललोध्रलवलीलवङ्गपल्लवैरुल्लसितचूतरेणुपटलैरलिकुलझंकारमुखरसहकारैरुन्मदकोकिलकुलकलापकोलाहलिभिरुत्फुल्लकेतकीरजः पुञ्जपिञ्जरैः पूगीलतादोलाधिरूढवनदेवतैस्तारकावर्षमिवाधर्मविनाशपिशुनं कुसुमनिकरमनिलचलितमनवरतमतिधवलमुत्सृजद्भिः संसक्तपादपैः काननैरुपगूढमचकितप्रचलितकृष्णसारशतशबलाभिरुत्फुल्लकमलिनीस्रोतोहिनीभिर्मारीचमायामृगावलूनस्थलीरुहलाभिर्दाशरथिचापकोटिक्षतकन्दगर्तविषमिततलाभिर्दण्डकारण्यस्थलीभिरुपशोभितप्रान्तमागृहीतसमित्कुशकुसुममृद्भिरध्ययनमुखरनि

ष्यानुगतैः सर्वतः प्रविशद्भिर्मुनिभिरशून्योपकण्ठमुत्कण्ठित-
शिखण्डिमण्डलश्रूयमाणजलकलशपूरणध्वानमनवरताज्याहु -
तिप्रीतैश्चित्रभानुभिः सशरीरमेव मुनिजनममरलोकं निनी-
षुभिरुद्धूयमानधूमलेखाछलेनावध्यमानस्वर्गमार्गगमनसोपान -
सेतुमिवोपलक्ष्यमाणमासन्नवर्तिनीभिस्तपोधनसंपर्कादिवापग -
तकालुष्याभिस्तरंगपरंपरासंक्रान्तरविबिम्बपङ्क्तिभिस्तापस -
दर्शनागतसप्तर्षिमालाविगाह्यमानाभिरिवातिविकचकुमुदवनभृपि-
जनमुपासितुमवतीर्णं ग्रहगणमिव निशासूद्वहन्तीभिर्दीर्घिकाभिः
परिवृतमनिलावनमितशिखराभिः प्रणम्यमानमिव वनलता-
भिरनवरतमुक्तकुसुमैरभ्यर्च्यमानमिव पादपैराबद्धपल्लवाञ्जलि-
भिरुपास्यमानमिव विटपैरुटजाजिरप्रकीर्णशुष्यच्छ्यामाक -
मुपसंगृहीतामलकलवलीकर्कन्धूकदलीलकुचपनसचूततालफलम
ध्ययनमुखरवटुजनमनवरतश्रवणगृहीतवषट्कारवाचालशुककु-
लमनेकसारिकोद्घुष्यमाणसुब्रह्मण्यमरण्यकुक्कुटोपभुज्यमान -
वैश्वदेवबलिपिण्डमासन्नवापीकलहंसपोतभुज्यमाननीवारबलि -
मेणीजिह्वापल्लवोपलिह्यमानमुनिबालकमग्निकार्यार्धदग्धसिमिसि-
मायमानसमित्कुशकुसुममुपलभग्ननालिकेररसस्निग्धशिलात -
लमचिरक्षुण्णवल्कलरसपाटलभूतलं रक्तचन्दनोपलिप्तादित्य -
मण्डलकनिहितकरवीरकुसुममितस्ततो विक्षिप्तभस्मलेखाकृत-
मुनिजनभोजनभूमिपरिहारं परिचितशाखामृगकराकृष्टिनिष्का-
स्यमानप्रवेश्यमानजरदन्धतापसमिभकलभकार्योपभुक्तपतितैः

सरस्वतीभुजलताविगलितैः शङ्खवलयैरिव मृणालशकलैः कल्माषितमृषिजनार्थमेणकैर्विषाणशिखरोत्खन्यमानविविधक-न्दमूलमम्बुपूर्णपुष्करपुटैर्वनकरिभिरापूर्यमाणविटपालवालक-मृषिकुमारकाकृष्यमाणवनवराहदंष्ट्रान्तराललग्नशालूकमुपजा-तपरिचयैः कलापिभिः पक्षपुटपवनसंधुक्ष्यमाणमुनिहोमहुता-शनमारब्धामृतचरुचारुगन्धमर्धपक्वपुरोडाशपुण्यपरिमलामोदि-तमविच्छिन्नाज्यधाराहुतिहुतभुग्झंकारमुखरितमुपचर्यमाणाति-थिवर्गं पूज्यमानपितृदैवतमर्च्यमानहरिहरपितामहमुद्दिश्यमान-श्राद्धकल्पं व्याख्यायमानयज्ञविद्यमालोच्यमानधर्मशास्त्रं वाच्यमानविविधपुस्तकं विचार्यमाणसकलशास्त्रार्थमारभ्यमा-णपर्णशालमुपलिप्यमानाजिरमुपमृज्यमानोटजाभ्यन्तरमाबध्य-मानध्यानं साध्यमानमन्त्रमभ्यस्यमानयोगमुपह्रियमाणवन-देवताबलि निर्वर्त्यमानमौञ्जमेखलं क्षाल्यमानवल्कलमुपसंगृ-ह्यमाणसमिधमुपसंस्क्रियमाणकृष्णाजिनं गृह्यमाणगवेधुकं शो-ष्यमाणपुष्करबीजं ग्रथ्यमानाक्षमालं न्यस्यमानवेत्रदण्डं संस्क्रियमाणपरिव्राजकमापूर्यमाणकमण्डलुमदृष्टपूर्वं कलिकाल-स्यापरिचितमनृतस्याश्रुतपूर्वमनङ्गस्याब्जयोनिमिव त्रिभुव-ननन्दितमसुरारिमिव प्रकटितवराहनरसिंहरूपं साङ्ख्यमिव कपिलाधिष्ठितं मधुरोपवनमिव बलावलीढदर्पितधेनुकमुदयन-मिवानन्दितवत्सकुलं किंपुरुषाधिराज्यमिव मुनिजनगृहीत-जलकलशाभिषिच्यमानद्रुमं निदाघसमयावसानमिव मला-

`सन्नजलप्रपातं जलधरसमयमिव वनगहनमध्यसुखसुप्तहरिं हनुमन्तमिव शिलाशकलप्रहारसंचूर्णिताक्षास्थिसंचयं खाण्डवविनाशोद्यतार्जुनमिव मारब्धाग्निकार्यं सुरभिविलेपनधरमपि सततताविर्भूतहव्यधूमगन्धं मातङ्गकुलाध्यासितमपि पवित्रमुल्लसितधूमकेतुशतमपि प्रशान्तोपद्रवं परिपूर्णद्विजपतिमण्डलसनाथमपि सदासंनिहिततरुगहनान्धकारमतिरमणीयमपरमिव ब्रह्मलोकमाश्रममपश्यम् ।

जावालेः मुनेराश्रमवर्णनम्—

३६—अनतिदूरमिवगत्वा आश्रममपश्यमितिदूरेणान्वयः दिशि दिशि । सकलासु दिक्षु । सदासंनिहितकुसुमफलैः—सततविद्यमानपुष्पप्रसवैः । तालतिलकतमालहिन्तालबकुलबहुलैः । एतन्नामक प्रसव प्रसूनपलाशसहिततरुविशेषप्रायैः । इत आरभ्य तृतीयान्तानि वक्ष्यमाणस्य काननैरित्यस्य विशेषणानि । तालश्च तिलकश्च तमालश्च हिन्तालश्च बकुलश्च ते बहुला येषु तानि तैः । उल्लसच्चूतरेणुपटलैः—प्रसरद् रसालधूलिपुञ्जैः । उल्लसतां चूतरेणूनाम् पटलानि येषु तैः । अलिकुलझंकारमुखरसहकारैः—भ्रमरनिवयरवशब्दाय मानरसालैः । अलीनां कुलं तस्य झंकारैः मुखराः सहकारा येषु तैः । उन्मदकोकिलकुलकलापकोलाहलिभिः—मदमत्तपिकवृन्दमधुरध्वनि कलकलवद्भिः । उन्मदस्य कोकिलकुलस्य कलाप एव कोलाहलः अस्ति एषान्तैः । तदस्यास्त्यस्मिन्निति मतुप् इति मत्वर्थीय इनिः—अत इनिठनाविति सूत्रेण । भूमनिन्दा शंसासु नित्य योगेऽतिशायिने सम्बंधेऽस्ति विवक्षायां भवन्ति मतुबादयः

इति नियमात् ॥ उत्फुल्लकेतकीरजःपुञ्जपिञ्जरैः—विकसत्केतकीप्रसूनपरागराशिपिङ्गलवर्णैः । उत्फुल्लानाम् केतकीकुसुमानाम् रजःपुञ्जैः पिञ्जराणि तैः । पूगीलतादोलाधिरूढवनदेवतैः—क्रमुकवल्लीसमाधिष्ठितारण्यसुरैः । पूगीनां लता एव दोलाः तास्वधिष्ठिता वन देवताः येषु तैः । तारकावर्षमिव—नक्षत्रवृष्टिमिव । अधर्मविनाशपिशुनम्—पापक्षयसूचकम् । अनिलचालितम्—पवनकम्पितम् । अतिधवलम्—नितान्तशुभ्रम् । कुसुमनिकरम्—पुष्पनिचयम् । अनवरतम्—निरन्तरम् । उत्सृजद्भिः—वर्षद्भिः । संसक्तपादपैः—परस्परलग्नतरुभिः । काननैः—वनैः । उपगूढम्—आलिङ्गितम् । अचकितप्रचलितकृष्णसारशतशबलाभिः निर्भीकविचरन्मृगविशेषबहुलचित्राभिः । अचकितानां प्रचलितानां कृष्णसाराणां शतेन शबलास्ताभिः । उत्फुल्लकमलिनीलोहिनीभिः—विकसितपद्मिनीरक्ताभिः । उत्फुल्लाभिः कमलिनीभिः लोहिन्यस्ताभिः । मारीचमायामृगावलूनप्ररूढवीरुल्लताभिः—मारीचाख्यदैत्यच्छलहरिणाच्छिन्नपुनर्जातलतापत्राभिः । मारीचश्चासौमायामृगः तेन अवलूनानि पश्चात्—प्ररूढानि विरुधांदलानि यासु ताभिः । पुरा दण्डकारण्ये जानकीलक्ष्मणसहितस्य रामस्य निवसतः पुरस्तात् जानकीमपहर्त्तुकामः रावणः स्वमातुलम् मारीचनामानं राक्षसम् काञ्चनमृगरूपधारयितुं रामस्य पुरो विचरितुम् आदिष्टवान् ॥ दाशरथिचापकोटिक्षतकन्दगर्त्तविषमिततलाभिः—रामकार्मुकाग्रभागोद्गतमूलदरनिम्नोन्नताधोभागाभिः—रामस्य चापकोट्या क्षतानि कन्दानि तैः जाते गर्त्तैः विषमितं तलं यासां ताभिः । दण्डकारण्यस्थलीभिः—दण्डकाख्यारण्याकृत्रिमभूमिभिः । उपशोभितप्रान्तम्—अलंकृतसमीपदेशम् । आगृहीतसमित्कुशकुसुममृद्भिः—धृतसमिधादर्भपुष्पमृत्तिकाभिः । समिधश्च कुशाश्च

कुसुमानि च मृच्च समित्कुशकुसुममृदः आगृहीतास्ताः यैस्तैः। अध्ययनमुखरशिष्यानुगतैः—वेदपाठशब्दायमानविनेयानुसृतैः। सर्वतः—समन्तात्। प्रविशद्भिः अन्तर्गच्छद्भिः। मुनिभिः ऋषिभिः। अशून्योपकण्ठम्—पूर्णसमीपदेशम्। अशून्य उपकण्ठो यस्मिन् तम्। उत्कण्ठितशिखण्डिमण्डलश्रूयमाणजलकलसपूरणध्वानम्—उत्सुकमयूरसमूहाकर्ण्यमानसलिलकुम्भाप्यायननिनादम्। उत्कण्ठितेन शिखण्डिनां मण्डलेनश्रूयमाणः जलैः कलशपूरणस्य ध्वानोयस्मिन् तम्। अनवरताज्याहुतिप्रीतैः—अविरतघृतहविःप्रक्षेपप्रसन्नैः। अनवरतमाज्यस्याहुतिभिः प्रीतास्तैः। चित्रभानुभिः—वह्निभिः। चित्रभानुर्विभावसुः इत्यमरः। सशरीरमेव—सदेहमेव। मुनिजनम्—ऋषिलोकम्। अमरलोकम्—देवालयम्॥ निनीषुभिः—नेतुमिच्छुभिः। उद्धूयमानधूमलेखाच्छलेन—उद्गम्यमानधूम्ररेखाव्याजेन। आवध्यमानस्वर्गमार्गगमनसोपानसेतुमिव—निर्मीयमाणसुरलोकपथयाननिश्रेणिततिम् इव। उपलक्ष्यमाणम्—दृश्यमानम्। आवध्यमानः स्वर्गमार्गगमनाय सोपानसेतुर्यस्मिन् तम्। आसन्नवर्त्तिनीभिः—समीपस्थाभिः। तपोधनसम्पर्कादिव—तपस्विलोकसंसर्गादिव। अपगतकालुष्याभिः-दूरीभूतमालिन्याभिः। अपगतं कालुष्यंयासां ताभिः। तरंगपरम्परासंक्रान्तरविबिम्बपंक्तिभिः—वीचिसंहतिप्रतिबिम्बित दिनकरमण्डलश्रेणिभिः। तरङ्गानां परम्परायां संक्रान्ता रविबिम्बस्य पंक्तयो यासु ताभिः। तापसदर्शनागतसप्तर्षिमालाविगाह्यमानाभिः—जाबालिप्रभृतितपस्विसमवलोकनायातमरीच्यादिदेवर्षिपंक्तिविलोड्यमानाभिः। तापसानांदर्शनार्थागता सप्तर्षीणांमाला तया विगाह्यमानाः ताभिः। तुल्यतेजस्वित्वात् रविबिम्बस्य सप्तर्षिमालासमत्वंसूचितम्। निशासु—क्षपासु। ऋषिजनमुपासितुम्—मुनिलोकं सेवितुम्। अवतीर्णम्—आगतम्। ग्रहगणमिव = नक्षत्रराशिमिव। अति-

विकचकुमुदवनम्—नितान्तविदलितकैरवकाननम्। उद्वहन्तीभिः—धारयन्तीभिः॥ दीर्घिकाभिः—वापीभिः। परिवृतम्—परिवेष्टितम्। अनिलावनमितशिखराभिः—पवननिम्नीकृताग्रप्रदेशाभिः। वनलताभिः—काननव्रततीभिः। प्रणम्यमानमिव—प्रह्वीभावमीयमानमिव। अनवरतमुन्मुक्तकुसुमैः—निरन्तरत्यक्तपुष्पैः। अनवरतं—उन्मुक्तानि कुसुमानि यैस्तैः। पादपैः—वृक्षैः। पादैः पिबन्तीति तैः। आतश्चोपसर्गे इति कः। अभ्यर्च्यमानमिव—पूज्यमानमिव। आबद्धपल्लवांजलिभिः—रचितपत्रयुग्मपुटकरयुगैः। आबद्धाः पल्लवा एवांजलयो यैस्तैः। पादान् लुनन्तीति पल्लवाः। विटपैः—शाखाभिः। उपास्यमानमिव—सेव्यमानमिव। उटजाजिरप्रकीर्णश्यामाकम्—पर्णशालांगणप्रसारितावरकधान्यकम्॥ उपसगृहीतामलकलवलीलवंगककंधूकदलीलकुचचूतपनसतालफलम्—एकत्रितधात्रीशन्दुलवंगकबदरीरम्भाडहुरसालकएटकितालप्रसवम्॥ आमलकं च लवली च लवंगं च कर्कंधुश्च कदली च लकुचं च चूतश्च पनसं च तालं च तेषाम् फलानि उपसंगृहीतानि यस्मिन् तम्॥ अध्ययनमुखरवटुजनम्—वेदपाठशब्दायमानद्विजकुमारकम्। अध्ययनेन मुखरा वटुजना यस्मिन् तम्। अनवरतश्रवणगृहीतवषट्कारवाचालशुककुलम्—निरन्तराकर्णितवषट् हविर्दानमंत्रमुखरकीरनिचयम्—अनवरतं श्रवणेन गृहीताः वषट्काराः तैर्वाचालं शुकानां कुलम् यस्मिन् तम्। अनेकसारिकोद्घुष्यमाणसुब्रह्मण्यम्—बहुकीराङ्गनोच्चार्य्यमाणवेदम्॥ अरण्यकुक्कुटोपभुज्यमानवैश्वदेवबलिपिण्डम्—वनचरणायुधोपसेव्यमानविश्वदेवोद्देश्यकान्नोपहारयागम्। कुक्कुटः चरणायुध इत्यमरः। विश्वेदेवाः अस्य स वैश्वदेवः चासौ बलिः अरण्य कुक्कुटैः उपभुज्यमानाः तस्य पिण्डाः यस्मिन् तम्। सास्यदेवतेत्यण्॥ आसन्नवापीकलहंसपोतभुज्यमाननीवार

वलिम्—समीपस्थदीर्घिकाकादम्बशावकभक्ष्यमाणश्यामाकोपहारम्—आसन्न वापीस्थानां कलहंसानां पोतास्तैर्भुज्यमानाः नीवाराणां वलयो यस्मिन् तम्। एणीजिह्वापल्लवोपलिह्यमानमुनिबालकम्—मृगीरसनाऽऽस्वाद्यमान ऋषिकुमारम्। एणीजिह्वापल्लवा इव तयालिह्यमाना मुनिबालका यस्मिन् तम्। अग्निकार्य्यार्धदग्धसिमसिमायमानकुशसमित्कुसुमम् — हवनस्तोकभस्मीभूतसिमसिमेति शब्दायमानवर्हिः समिधाप्रसूनम्। अग्निकार्य्येऽर्धदग्धान्यतएवसिमसिमायमानानि कुशाश्च समिधश्च कुसुमानि च यस्मिन् तम्। उपलभग्ननारिकेलरसस्निग्धशिलातलम्—पाषाण त्रोटित श्रीफलनिर्यास चिक्कणीकृतास्तरणपाषाणपृष्ठम्—उपलभग्नानां नारिकेलानांरसैः स्निग्धानि शिलातलानि यस्मिन् तम्। भञ्ज्+क्तः भग्नः लुङि—अभांक्षीत्॥ अचिरलुप्तवल्कलरसपाटलभूतलम्—सद्यः छिन्नवल्कद्रवश्वेतरक्तीभूतभूमिभागम्। रक्तचन्दनोपलिप्तादित्यमंडलकनिहितकरवीरकुसुमम्—लोहितपाटीर चित्रितसूर्य्यविम्बस्थापितहयमारपुष्पम्। रक्तचन्दनेनोपलिप्तमादित्यमंडलं तस्मिन् निहितानि करवीरकुसुमानि यस्मिन् तम्। उप+लिप्+क्तः उपलिप्तः। लटि—लिम्पति। इतस्ततो विक्षिप्तभस्मलेखाकृतमुनिजनभोजनभूमिपरिहारम्—समंताद् विकीर्णभूति रेखाविहिततापसलोकाशनधरातलभागम्। इतस्ततोविक्षिप्ताभिः भस्मलेखाभिः कृतः मुनिजनानां भोजनाय भूमिपरिहारः यस्मिन् तम्। वि+कॄ+क्तः विकीर्णः। लटि किरति लुङि—अकारीत्॥ परिचितशाखामृगकराकृष्टिनिष्कास्यमानप्रवेश्यमानजरदन्धतापसम्—पूर्वज्ञातवानरहस्ताकर्षणवहिष्क्रियमाणान्तःक्रियमाण वृद्धनेत्रहीनतपस्विकम्। परिचितैः शाखामृगैः कराकृष्ट्या निष्कास्यमानाः प्रवेश्यमानाः जरन्तोऽन्धाः च तापसाः यस्मिन् तम्। इभकलभकार्धोपभुक्तपतितैः—करिशावकस्तोकभक्षितभूपृष्टैः।

अल्पे फलभा कलभकाः । इभानां फलभका स्तैरर्धोपभुक्तैः प-
श्चात्पतितैः । सरस्वतीभुजलता विगलितैः —शारदावाहुवल्ली-
पतितैः । शंखवलयैरिव—कम्बुमण्डलैरिव मृणालशकलैः—वि-
समखण्डैः । कल्पितम्—चित्रितम् । ऋषिजनार्थम्—मुनिलो-
काय । एणकैः—मृगैः । विषाणशिखरोत्खन्यमानविविधकन्द-
मूलम्—शृङ्गाग्रभागोत्पाट्य मानानेक शालूकमूलकम् । अम्बुपूर्ण
पुष्करपुटैः —जल सकल शुण्डाग्रभागैः —अम्बुभिः पूर्णानि पुष्क-
रपुटानियेषां तैः । वनकरिभिः । आपूर्य्यमाणविटपालवाल-
कम्—भ्रियमाणशाखारोपितवृक्षाशयप्रदेशम् । आपूर्य्यमाणानि
विटपानामालवालानि यस्मिन् तम् । ऋषिकुमारकाकृष्यमाण
वनवराहदंष्ट्रान्तराललग्न शालूकम्—मुनिबालकगृह्यमाणारण्य-
सूकरदन्तसंसक्तकन्दम् ॥ ऋषिकुमारकैराकृष्यमाणानि वन
वराहदंष्ट्रान्तराले लग्नानि शालूकानि यस्मिन् तम् । उपजात-
परिचितैः —संजातमैत्रीकैः । उप+जन्+क्तः—उपजातः ।
लिटि—जज्ञे लुङि—अजनि । कलापिभिः मयूरैः । पत्रपुट
पवनसंधुक्ष्यमाणमुनिहोमहुताशनम् । पत्रसमूहवायुसन्दीप्य-
मानतापसाग्निहोत्रवह्निम्—पत्राणां पुटैः सञ्जातः पवनः तेन
संधुक्ष्यमाणाः मुनिहोमहुताशना यस्मिन् तम् । आरब्धामृतचरु-
चारुगन्धम्—प्रवर्त्तितघृतयुक्तहव्यमनोहरामोदम् । आरब्ध
स्यामृतचरोः चारुः गन्धोयस्मिन् तम् । अर्धपक्वपुरोडाश
पुण्यपरिमलामोदितम्—स्तोकदग्धहवनीय पवित्रगन्धसुरभितम् ।
अर्धपक्वस्य पुरोडाशस्य पुण्येन परिमलेनामोदितस्तम् । अवि-
च्छिन्नाज्यधाराहुतिहुतभुक्झङ्कारमुखरितम् — निरन्तरघृतपतन -
हविःप्रक्षेपवह्निहुंकारशब्दशब्दायमानम् । अविच्छिन्नाया
आज्यधाराया आहुत्या ये हुतभुजो हुंकार स्तेन मुखरितस्तम् ।
उपचर्य्यमाणातिथिवर्गम्—सेव्यमानागन्तुकसमूहम्—वा सत्क्रि-
यमाणाभ्यागतसंघम् । पूज्यमानपितृदैवतम्—अर्च्यमान श्वश्र-

देवम्। पूज्यमानानि पितरो दैवतानि च यस्मिन् तम्। अर्च्यमानहरिहरपितामहम्—पितुः पिता पितामहः पितृ+डामहच्। उपदिश्यमान श्राद्धकल्पम्—अध्याप्यमान श्राद्धविधिम्। व्याख्यायमानयज्ञविद्यम्—विवियमाणाश्वमेधादियागबोधकशास्त्रम्। व्याख्यायमाना यज्ञविद्या यस्मिन् तम्। आलोच्यमानधर्मशास्त्रम्—विचार्य्यमाणमन्वादिधर्मसंहितम्। पाठ्यमानानेकग्रन्थकम्—अधीयमानानेकग्रन्थम्। विचार्य्यमाणसकलशास्त्रार्थम्—विचिन्त्यमान निखिलदर्शनाभिप्रायम्। आरभ्यमाण पर्णशालम्—निर्मीयमाणोटजम्। उपलिप्यमानाजिरम्—गोमयेापदिह्यमानाङ्गनम्॥ उपमृज्यमाणोटजाभ्यन्तरम्—परिष्क्रियमाण पर्णशालामध्यम्। उप+मृज्+कर्मणिशानच् उपमृज्यमानः। मृज् धातोः लुङि अमार्क्षीत्—अमार्जीत्। लिटि ममार्ज ममार्जतुः ममृजतुः इत्यादि। आधाय्यमानध्यानम्—ध्रियमाणब्रह्मचिन्तनम्। साध्यमानमंत्रम्—आराध्यमानमंत्रपाठम्। अभ्यस्यमानयेागम्—अनुष्ठीयमानचित्तवृत्तिनिरोधम्। उपहियमाणवनदेवताबलिम्—दीयमानकाननाधिष्ठातृदेवोपहारम्। निर्वर्त्यमानमौञ्जमेखलम्—क्रियमाणमुञ्जमयरसनम्। प्रक्षाल्यमानवल्कलम्—शोध्यमानवल्कवस्त्रम्। उपसंगृह्यमाणसमिधम्—एकत्रीक्रियमाणयज्ञकाष्ठम्। उपसंस्क्रियमाणकृष्णाजिनम्—परिमृज्यमानकृष्णसारमृगकृत्तिकम्। गृह्यमाणगवेधुकम्—आदीयमानधान्यविशेषम्। गृह्यमाणा गवेधुका यस्मिन् तम्। शोष्यमाणपुष्करबीजम्—शुष्कतां नीयमान कमलकारणम्। हेतुर्ना कारणं बीजम् इत्यमरः। ग्रथ्यमानाक्षमालम्—विधीयमानजपस्रजम्। न्यस्यमानवेत्रदण्डम्—स्थाप्यमानवेतलयष्टिम्। आपूर्य्यमाण कमण्डलुम्—भ्रियमाणजलपात्र विशेषम्। अदृष्टपूर्वं कलिकालस्य—कलियुगसमयानवलोकितपूर्वम्। अपरिचितम्—अज्ञातम्। अनृतस्य—असत्यस्य। अनङ्गस्य—कामस्य।

अश्रुत पूर्वम्—अनाकर्णितप्रथमम्। अब्जयोनिमिव त्रिभुवनवन्दितम्—विधातारमिव त्रिलोकी नमस्कृतम्। असुरारिमिव—विष्णुमिव। प्रकटित वराहनृसिंह रूपम्—स्फुटीकृतसूकर नरहरिमूर्त्तिम्। पक्षे प्रकाशित सूकर नृसिंहवराहाकृतिम्॥ वराहाश्च नराश्च सिंहाश्च रूपाणि च प्रकटितानि यस्मिन् तम् पक्षे वराहश्च नृसिंहश्च तयोरूपे प्रकटिते यस्मिन् तम्। रूपं मृगेऽपि विज्ञेयम् इति हलायुधः। सांख्यमिव—कपिलदेव निर्मितशास्त्रमिव। कपिलाधिष्ठितम्। कपिलमुनिसमाश्रितम्—पक्षे स्वर्णवर्णधेनुसहितम्। कपिलेन पक्षे कपिलयाऽधिष्ठितम्। मधुरोपवनमिव—मधुपुरी निकटस्थविपिनमिव। वलावलीढदर्पितधेनुकम्—बलगर्वितनवप्रसूतगोसमूहम्। धेनुर्नवप्रसूतिका इति त्रिकाण्डशेषः॥ पक्षे बलिष्ट समानधेनुकाख्यासुरम्। बलेनाव लीढा दर्पिताश्च धेनवो यस्मिन् तम्—पक्षे बलावलीढः दर्पितश्च धेनुको यस्मिन् तम्॥ मधुरोपवने निवसन् गर्वितः बलिष्ठः धेनुकासुरो भगवता श्री बलरामेन हतः इति भागवत वार्त्ता॥ उदयनमिव—कौशाम्बी नगरीस्वामिनृपमिव। आनन्दितवत्सकुलम्—सन्तोषितधेनुतरणकसमूहम्। पक्षे प्रसन्न वत्सदेशीयजनसमूहम्। आनन्दितं वत्सकुलं येन पक्षे यस्मिन् तम्॥ पूर्वम् उदयन नृपः नयेन प्रजाः पालयन् जनतामतिशयं तोषयामासेति कथा सरित्सागर कथा॥ किम्पुरुषाधिराज्यमिव—किन्नरराज्यमण्डलमिव। मुनिजन गृहीतजल कलशाभिषिच्यमानद्रुमम्—ऋषिलोकधारितजलपूर्ण कुम्भक्षालितवृक्षम्। पक्षे तापसलोकहस्तस्थिततीर्थवारिघटस्नायमानद्रुम नामकगन्धर्वराजम्। मुनिजनैः गृहीताः कलशाः तैः अभिषिच्यमानाः द्रुमाः पक्षे द्रुमनामा राजा यस्मिन् तम्। पुरा मुनयः द्रुमनामकं नृपं गन्धर्वराज्येऽभिषिषिचुः इति कथा सरित्सागरवृत्तान्तः। निदाघसमयावसानमिव—ग्रीष्मकालावशिष्टकालमिव। प्रत्यासन्न-

जलप्रपातम्—समीपस्थसलिलनिर्झरम् पक्षे निकटवर्त्तिवर्षाजल-पतनम्। आसन्नौ जलप्रपातौ पक्षे आसन्नो जलस्य प्रपातो यस्मिन् तम्। जलधरसमयमिव—प्रावृट्कालमिव । वनगहनमध्यसुख-सुप्तहरिम्—विपिनगह्वराभ्यन्तरशर्मशयित सिंहम्। पक्षे जल-गभीरान्तर्भाग शयितनारायणम्। वनेगहनं मध्यं तस्मिन् सुखेन सुप्ता हरयो यस्मिन् तम् पक्षे वनस्य मध्ये सुखेन सुप्तो हरिर्य-स्मिन् तम्। विपिनं गहनं काननं वनम्। जीवनं भुवनं वनम्—उभय त्रापि अमरः। हनूमन्तमिव—अञ्जनीसुतमिव । हनुरस्या-स्तीति सः। शरादीनांचेतिदीर्घः । शिलाशकलप्रहारसञ्चूर्णिता-क्षास्थिसञ्चयम्—पाषाणखण्डप्रहृतिपेषिताक्षनामक रावणसुता-स्थिनिचयम् पक्षे प्रस्तरखण्डभञ्जनभग्नविभीतकावयवनिचयम्। अक्षोविभीतकोवृक्षः पाशकोऽक्षोऽक्षमिन्द्रियम्। शिलाशकला-नांप्रहारै सञ्चूर्णितोऽक्षस्यास्थिसंचयो येन पक्षे शिला शक-लानां प्रहारेण संचूर्णितोऽक्षानामस्थिसंचयो यस्मिन् तम्। रा-मेण प्रेषितो हनुमान् जानकीमन्वेषुलंकान्तर्गताशोकवाटिका-स्थितां जानकीं ददर्श तत्र च विविधविपुलदैत्यनिकरैः सह यु-ध्यमानः स रावणिमक्षमवयवशः कृत्वा चूर्णितवानिति रामा-यण कथा। खाण्डव विनाशोद्यतार्जुनमिव—खाण्डव नामकवन दाह तत्परकपिकेतनमिव। खाण्डवस्यविनाशायोद्यतोऽर्जुनस्तम्। प्रारब्धाग्निकार्य्यम्—प्रस्तुताग्निहोत्रम्। पक्षे उपक्रान्तवह्निवृ-तिक्रियम्। प्रारब्धमग्निकार्य्यं यस्मिन् पक्षे येन तम्। सुरभि-विलेपनधरमपि—सततायिर्भूतहव्यधूमगंधम्—सुगन्धिदेहराग - धारिणमपि—अविरतप्रकटित धूम्रसौरभम् इति विरोधः चन्दन सुरभिसत्वेधूमगन्धवत्त्वमेव कुतः । परिहारेतुसुरभिगोमहवि-लेपनयुक्तभूमिमपि—सुरभि यद् विलेपनं तस्य धरस्तम्। परि-हारे सुरभि यद् विलेपनं गोमयं तेन सहिता धरा यस्मिन् तम्। सततमाविर्भूतो धूमगन्धो यस्मिन् तम् । मातङ्गकुलाध्यासित-

मपि पवित्रम्—शबरनिचयसहितमपि पूतमितिविरोधः मातङ्गस्यास्पृश्यत्वात् पवित्रताया अभावात्। परिहारेतु—गजसंघयुतमपि इत्यर्थः। उल्लसितधूमकेतुशतमपि प्रशान्तोपद्रवम्—उत्थितोत्पातग्रहबहुलमपि प्रशमितविघ्नमितिविरोधः। परिहारपक्षेतु—उज्ज्वलित वह्निसमूहम्॥ उल्लसित धूमकेतूनां शतं यस्मिन् तम्। परिपूर्णद्विजपतिमण्डलसनाथमपि—सदासन्निहिततरुगहनांधकारम्—सकलकलानाथचक्रवालसंहितमपि सततनिकटस्थभूरुहप्रौढध्वान्तम् इति विरोधः परिहारे तु—विद्यापूर्ण ब्राह्मण श्रेष्ठसमूहसहितमित्यर्थः। परिपूर्ण द्विजपतेः मण्डल पक्षे द्विजपतीनां मण्डलं तेन सनाथस्तम्। सदा सन्निहितैः तरुभि र्गहनोऽन्धकारो यस्मिन् तम्। अतिरमणीयम्—महामनोज्ञम्। अपरम्—द्वितीयम्—ब्रह्मलोकमिव—विधातृभुवनमिव। आश्रमम्—मुनिवासस्थानम्। अपश्यम्—दृष्टवान्॥

36 Having gone only a short distance (lit. proceeded 'not very far'), I saw or noticed a hermitage, *which* was embraced or surrounded (lit. covered or concealed) in each and every direction (*i e.*, on all sides) by forests or woods, that had flowers and fruits always present (lit thrown in or placed near together) in them, that abounded in or were copiously full of *palm* or *palmyra* (from the juice of which a sort of sugar or by fermentation a spirituous liquor is prepared), *Tilaka* (a species of tree with beautiful flowers, —so called either because it is similar in some way to the sesamum plant, or because it is used as an ornament like the mark on the forehead,—a plant growing near water), *Tamāla* (name of a tree with a very

dark bark but white blossoms), *Hintala* (the marshy date tree—a species of palm) and *Vakula* (a kind of tree) trees —that had clumps or large collections of cocoa nut trees in them being overgrown or crowded together with cardamum creepers or plants,—in which (forests or woods) there were (or that had) the leaves of the *Lodhra* (a tree the bark of which is used in dyeing) *Lavali* (a kind of tree) and the *Lavanga* or clove trees, trembling or fluttering about (*i e*, being agitated) in them,—in which (forests or woods) the masses or heaps of pollen from the mango trees or blossoms were being wafted about or flying up (lit sporting or dancing about),—that had mango trees the fruits of which are very sweet (a sort or variety of fragrant mango tree), reverberating or resounding (*i e* being resonant) with the humming sound of the swarms of bees in it —that had a tumultuous noise being raised in them by flocks (or which were being filled with the sweet loud cries of the flocks) of inebriated or intoxicated cuckoos —that were (rendered) tawny with (or on acconnt of) the heaps or masses of pollen from the blooming *Ketaki* flowers or plants —in which (forests) the wood nymphs or sylvan deities had occupied the swings (made or provided by, or in the shape) of the creepers of betel nut plants or trees — that were constantly or incessantly shedding a shower of (*i e*, ceaselessly dropping down masses of (extremely white flowers set in motion by the wind —a shower that was like a copious and rapid fall of (bright)

meteors, as it were, indicative of the destruction of (all) unrighteousness or impiety (*i e*, irreligion or wickedness),—and in which (forests or woods) the trees were growing very close to (lit touching, joined or linked together with, or adhering to) one another, —the precincts or borders of *which* (hermitage) were adorned or decorated with the large tracts or pieces of raised ground of the Dandaka forest, that (tracts) were (looking) variegated with (or on account of) hundreds of black deer or antelopes fearlessly moving about (or that were moving about and were fearless, —*i e*, not in any way frightened, alarmed or startled) in them, that were of (*i e*, that put on or were made to present the appearance of) a reddish colour (or were red with or) on account of the lotus plants blooming or being fully expanded (in them), wherein or in which (tracts) the leaves of creepers grew (*i e*, seemed to have grown) again after they had (once before) been plucked or bitten off by *Màricha* in the disguise of a (false golden) deer, and the floor or ground surface (*i e*, the bottom or lower part) of which (tracts) had been rendered uneven with or on account of the chasms or hollows (*i e*, the void spaces, gaps or pits) of the bulbs or bulbous roots extracted or torn away (lit 'pierced or wounded—therefrom) with the pointed end of his bow by (Rama) the son of (king) Dasaratha —the proximity or neighbourhood (*i. e.*, the contiguous space) of *which* (hermitage —lit '*upon the neck* or '*near the throat*,'—*i e*, 'the proximity',

of which) was full (lit 'not empty or devoid') of sages, who were entering (into it) from or on all sides who were holding or carrying in their hands (lit had seized or taken hold of) fuel or wood (*i e*, fire wood, grass etc, offered as an oblation to fire or for preparing the scrificial fire), kusha grass flowers and clay, and who were followed by pupils or disciples who were loud or noisy with their study, —in *which* (hermitage) the sound or noise made or produced by the filling up of the water jars or pots was being heard (as though it were the pleasant rumbling sound of the clouds) by the flocks of eager or eagerly looking peacocks, or peacocks with their necks uplifted or raised upwards;—*which* (hermitage) seemed or presented an appearance (*i e*, made itself appear) as though it had a ladder or staircase (*i e*, a flight of steps,—lit a bridge in the shape of a ladder or staircase) for going or proceeding on the way to heaven, made or constructed in it, under the pretext or guise of a line or column of smoke that was being tossed or raised upwards (*i e*, continuously rising up), by the (sacrificial) fires that, having been pleased or appeased by the constant or incessant offerings of oblations into them of melted or clarified butter, (seemed as though they) were desirous of taking or conveying the sages (collectively), even along with their (mortal or physical) bodies to the region of the immortals or heaven,—*which* (hermitage) was surrounded or encompassed (*i e*, overspread or pervaded) on all sides by long or oblong

lakes or ponds, that were situated quite close or near to it, that seemed to have (all) their turbidity (i. e., foulness or dirtiness) removed as though on account of their (constant) association or contact with the sages or ascetics (of the hermitage), that had a line of the images or reflections (the orbs or discs) of the sun depicted or formed (lit. 'come or gone together', 'met together' i. e., transferred or imaged) on the uninterrupted (i. e., regular or continuous) series or succession of waves or ripples (rising on them, or their surface), and (as such) seemed as though they were being agitated or stirred about (i. e., being plunged or entered into in the course of their baths or ablutions) by the group or circle of the 'Seven Rishis or Sages' (i. e., the constellation of the *Great Bear* or *Ursa Major*, the seven stars of which are supposed to be the seven great Rishies or Sages, viz., Marichi, Atri, Angiras, Pulastya, Pulaha, Kratu and Vashishtha) who had come to see or pay a visit to the hermits or ascetics (living there in the hermitage), and that (tanks or ponds) bore (i. e., had or contained) during nights a bed or cluster of very fully expanded water lilies (or white lotuses that bloom at night), *which* (bed or cluster) seemed as though it were a group or collection of (bright) stars that had descended (into it) in order or with a view to serve or wait upon (lit, 'sit near',—worship, honour or respectfully approach) the sages;—*which* (hermitage), with or on account of the forest creepers having had their tops bent low on account of the wind, seemed to be being bowed down to or respectfully saluted by

them, as it were;—*which*, with or on account of the trees shedding or showering their flowers constanly or incessantly in it, seemed as though it were being worshipped by them;—*which* (hermitage) was being honoured or served (or waited upon), as it were, by the new shoots or branches (of those trees) with the hollows or open cavities of their joined or folded hands, formed or provided by (*i. e.*, in the shape of) their tender leaves; —*which* had the *Shyāmāka* or the wild edible grain, drying up in it after having been spread in the court-yards of its huts (or, in the court-yards of the huts of *which* there was the Shyāmāka or the wild edible grain spread out for drying up);—*which* had the fruits or berries of the *Myrobalan* (the *Emblic Myrobalan*), the *Lavali* (a variety of tree—*Averrhoa Acida*), the *Karkandhū* (or the jujube, which has red berries, or some other species thereof), the *plantain* or *banana*, the *Lakucha* (a kind of breadfruit tree containing a large quantity of sticky milky juice), the *Panasa* or the bread-fruit or Jaka (tree), the *mango* and the *palm* or *palmyra* trees, brought or collected together in it; —*which* had young Brāhmana youths or celibates, or young religious students in it, who were loud with (or making or raising a continuous noise in the course of) their study of the Vedas (*i. e.*, who were making it resonant with their study etc.);—*which* (hermitage) had flocks or a large number of parrots repeating or chattering (*i. e.*, repeatedly chattering) the formula '*Vashat*' [वषट् or '*Vashat*' is an exclamation used on

making an oblation to a deity with fire, 'may he (the god of fire) bear it to the gods! (followed by a dative, *e g*, पूषणे स्वाहा),—a burnt offering made with this formula], caught up (*i e*, learnt or picked up) by them on account (or in the course) of their constant hearing (of the same, being uttered or recited by the ascetics in the course of their sacrifices) ,—in *which* the *Subrahmanya* invocation (a particular recitation of certain *mantras* or mystical verses or sacred formulæ) was being loudly recited (lit. declared or proclaimed) by many a *Myna* ,—in *which* the balls or lumps of food offerings or oblations (of a portion of the daily meal of ghee, grain, rice etc., to all creatures of every description) made to '*all deities*' (which is otherwise and usually done by throwing down the same in fire immediately before one's meals), were being eaten up or enjoyed by the wild or forest cocks ,—*where* or in *which* (hermitage) the offerings of wild rice were being eaten up by the young ones of the *Kalahansās* (a kind of duck or goose—gander) or swans of the neighbouring or adjacent (*i e* the adjacently situated) large or oblong pleasure-ponds or reservoirs of water ,—*where* or in *which* the young boys of the ascetics or the ascetic youths were being licked by the female deer with their tender or delicate (*i e*, soft or thin) leaf like tongues (lit with the tender leaf like tongues of the female deer) ,—in *which* the sprigs or sticks of fuel, the *kusha* grass, and the flowers, being half burnt in

the course or process of the (various) sacrificial performances, were making a simmering or gently hissing sound ,—*where* or in *which* (hermitage) the flat surfaces of the slabs of stone were made oily smooth or greasy with the juice or watery fluid of the cocoanut fruits, being dashed against or broken on (them or those) stones —the ground floor or surface of the earth of (or in) *which* (hermitage) was made or rendered tawny (*i e*, pallid or of a pink or pale red colour) with the watery fluid or juice (*i e*, the drippings) of the bark (garments) recently beaten out or crushed (in the course or process of washing), or washed not very long ago ,—*where* or in *which* (hermitage) the *Karavira* flowers (a kind of flower that is red in colour) were being thrown or placed (for or in worship) over the circle (representing the circular orb or disc) of the sun (that was) drawn (*i e*, made or painted on the ground) with the red sandal paste ,—*where* the eating or dining places of the sages or ascetics were separated or set apart (*i e*, removed from one another) by being marked off on all sides* with lines of ashes drawn about here and there [or, 'the circuit

* 'परिहार' means 'avoiding, shunning or removing' etc It also means 'a circuit of common land round a village or town',—hence 'कृतपरिहार' may very well be taken to mean, 'separated or set apart from one another by a circular line being drawn around 'them' etc This includes in it the sense of *avoidance* or *shunning* also

round which eating or dining places of the sages, was formed by the lines of ashes etc.'],—in *which* the old or decrepit and blind sages or ascetics, were being led or taken in and out being drawn with their (*i. e*, by holding their) hands by the monkeys (lit. 'branch-animals'), which had become quite familiar or acquainted (with them),—*which* was variegated or spotted with pieces of lotus fibres or stalks, that had fallen down (on the ground) after having been half or partially chewed by the young ones of elephants, and that seemed as though they were the bracelets or strings (*i. e*, the rings or armlets) of 'conch-shells, fallen or dropped down from the creeper-like (delicate) arms of *Saraswati* or the goddess of learning (which so largely prevailed in the hermitage, and led the poet to think as if she lived there like any other inmate thereof),—in *which* the various kinds of bulbs and esculent roots were being dug out for the (use of the) sages by the deer or antelopes with the pointed ends or tips of their horn;—*where* the basins for water round the roots of trees were being filled up by the wild elephants with the hollow ends of their trunks that were filled with water;—in *which* the esculent roots of the water-lilies or lotus plants sticking or clinging (to the intervening, spaces) between the tusks of wild boars, were being drawn out or extracted (or extricated) by the ascetic youths or young boys of the sages;—*where* the sacrificial fires of the ascetics were being fanned

or stirred up (lit kindled or lighted up) with the wind or breezes from the folds of their wings by the peacocks that had become familiar (lit 'had their acquaintance produced'—with them),—in *which* there was proceeding, *i e*, which had or contained in it, the sweet or charming scent or perfume of the oblation of rice, barley and pulse that had already started being boiled or cooked (*i e*, prepared) with butter and milk (for presentation to the gods or manes),—*which* was being perfumed or rendered fragrant with the holy scent or sacred smell of the half or partially cooked sacrificial cake or oblation of ground rice, (usually divided into pieces and offered in one or more cups or vessels—an oblation of ghee or clarified butter with cakes of ground meal,—an oblation in general),—*which* was resonant (*i e*, resounding or reverberating) with the crackling or low murmurring sound of the fire lit the 'oblation eater') caused or produced by offering or pouring down of oblations of melted or clarified butter into it, in an unbroken or uninterrupted (*i. e*, constant or incessant) stream or flow,—in *which* or wherein the (various) classes or groups of guests, or a large number of guests were being duly served or waited upon (*i. e*, being properly attended to),—in *which* the worship of the Manes or the ancestral deities was being performed (or, in which the Manes and the Gods were being worshipped),—in *which* Hari, Hara and Pitamaha (*i e*, Vishnu, Shiva and Brahmā respectively,—' Pitāmaha' means

literally, a paternal grand-father, but is also a name of Brahmā, the great Father of the entire creation), were being worshipped or adored,—*where* or in *which* (hermitage) the sacred precepts (*i e.*, the ceremonies or ritual) or the procedure or formulæ relating to the performance of '*Shrāddhas*' (a *Shraddha* is the name of a kind of funeral rite or ceremony in honour of the departed spirits of dead relatives observed with great strictness at various fixed or appointed periods, and on occasions of rejoicing as well as mourning), were being declared or determined (*i. e.*, being enunciated, taught or explained),—*where* or in *which* (hermitage) the scientific knowledge (or the regular method or system of performing the various sorts) of sacrifices, was being expounded or explained in detail (*i. e.*, interpreted, spoken of at length or being commented upon),—*where* the religious code of laws or jurisprudence, or the science of religion was being thought over or reflected upon,—*where* the various books or manuscripts were being read aloud,—*wherein* the sense, meaning or interpretation of (or the religious discourses or discussions on) all the (various) *Shāshtras* or religious sciences (*i. e.*, the various branches of religious learning) was being considered or pondered over (*i. e.*, was being examined, excogitated or investigated),—*where* or in *which* (hermitage) the (construction or building of the) arbours or huts of leaves and grass or hermitages (lit. 'leaf-huts.') was going to be (proceeded with or taken in hand or)

started or commenced,—*where* the court yards were being plastered or besmeared (with cow-dung with a view to make them clean),—*wherein* the interiors or inner parts of the huts made of leaves (*i e*, the homes or the dwelling places of the saints or hermits) were being washed off or made clean,—*where* or in *which* (hermitage) the concentration of the mind or thought, or the contemplation or meditation (of the various gods or deities) was being practised (by the hermits or ascetics),—*wherein* the (recitation or chanting of the) *Mantras* or sacred mystical verses or magical formulæ (conferring miraculous or super-natural powers), was being effected or practised (or brought to a successful end or completion, or was in the course of accomplishment, by the ascetics),—*where* or in *which* (hermitage) '*Yoga*' or the application or concentration of the thoughts or the fixing of the mind on a particular point and keeping the body in a fixed posture, abstract contemplation or meditation [The systematic practice of such contemplation or meditation, or the means by which the human soul may attain *complete union with the Supreme Being* According to Patanjali "Yoga is defined to be 'the preventing of the modifications of '*Chitta*' or the thinking principle by *Abhyāsa* or the constant practice of keeping the mind in its unmodified state and by *Vairāgya* or dispassion,'—the union of the individual with the universal soul, devotion, pious seeking after god etc] was being (systematically) practised,—*where* oblations

were being offered or presented, or food-offerings were being made to the sylvan nymphs or deities (*i e*, the spirits of the forest or wood),—*where* the girdles of *Munja* grass were being prepared or made by twisting (lit 'accomplished, finished, completed or produced' etc),—*where* the bark (garments) were being washed off or made clean,—*where* the fuel for sacrificial purposes was being collected or brought together (*i e*, was being stored),—*where* the skins of the black deer or antelopes were being purified;—*where* the *Gavedhuka* (a kind of wild corn) was being gathered or picked and collected (lit taken possession of or seized), —*where* the seeds of lotuses were being dried up,—*where* the rosaries or strings of beads, especially of the seeds of the Eleocarpus, were being made or prepared *i e*, were being strung together ['*Aksha*' is a seed of which rosaries are made—a shrub producing that seed—*Eleocarpus Ganitrus* or Beleric Myrobalan (*Terminalia Belerica*), the seed of which is used as a die], —*where* or in *which* (hermitage) the staffs of cane or cane sticks were being deposited or collected (lit. thrown or placed down),—*where* the *wandering* religious mendicants (or ascetics of the fourth and last religious order, or mendicant devotees) were being initiated (into their order, namely, the fourth order or *Sannyasa*, *i e*, the complete renunciation of the world and its objects),—*where* the *Kamandalus* or the (peculiarly made) water vessels (of the hermits) were being filled up,—*which* had never before been seen

by the Iron Age or *Kali kala* (the age of impiety or wickedness,—lit 'unseen before of the Iron age,—meaning thereby that the hermitage was so holy that the Iron Age had never had any influence over there, —was conspicuous there only by its total absence), —*which* had no acquaintance (lit was unacquainted or unfamiliar) with falsehood (i e, was a stranger to falsehood that was known to none of its inmates)—*which* had not been heard of before (had never before been heard of) by cupid or the god of love (i e love matters or amorous sports or talks of any kind never found a congenial place or a place at all there), —*which*, like Brahma (lit the 'lotus born' or 'one having the lotus as the source or origin of his birth', referring to the fact of his having sprung up from the lotus in the navel of Vishnu), as it were, was respectfully saluted or venerated (i e, was worthy or the object of worship or adoration —highly regarded) by the three worlds —*which* like (Vishnu) the 'enemy of the demons, as it were, having manifested (himself in) the form of the (great) *Boar* and the *Man lion* or *Nrisimha* (incarnations), had boars, men lions and (other) beasts or animals exhibited or visibly present in it—*which*, like the Sankhya System of philosophy, as it were being superintended or governed (i e presided over) by the sage *Kapila* (the founder thereof) was inhabited or occupied by the tawny or brown coloured (lit 'monkey coloured,' i e, brown, tawny or reddish) cows, —*which*, like the small forest or grove round

about the city of Madhura (modern Mathurā or Muttra), as it were, having had the proud or arrogant (i e, insolent) demon *Dhenuka* in it destroyed by Balarāma, had female or she elephants in it that were intoxicated and proud of their strength (or, had a number of *recently delivered cows* in it that were looking wild and proud of their strength),—*which*, like *Udayana* (a king of *Vatsa*, the name of a country or people, whose capital was Kaushâmbi or modern Kosam, about 30 miles north of Allahabad), as it were, causing rejoicing or happiness and delight to the family or race of the *Vatsas* (or to the entire body of the inhabitants of the country of Vatsa), had herds or groups of calves rejoicing or feeling happy and delighted in it, —*which*, like the empire or kingdom of the (semi divine beings called the) *Kimpurushâs* or *Kinnarâs* [Kinnara=Kim purusha, 'nara' and 'purusha', both meaning a 'man,' being interchangeable or synonymous, —means literally 'what sort of man?'—a mythical being with a human figure and the head of a horse, originally perhaps a kind of monkey (as in the word 'Va nara'), in later times reckoned among the *Gandharvâs* or celestial choristers, and celebrated as musicians of the gods and attached to the service of Kuvera, the god of wealth] as it were, wherein king or prince *Druma* (name of a king of the Kimpurushas) was being anointed or installed (lit 'sprinkled over his head', consecrated, inaugu rated or crowned) as king, with jars of water (of

holy or sacred places) held (in their hands) by the sages or ascetics, had the trees in it being watered (or sprinkled over with water) with the water jars held (in their hands) by the sages or ascetics [as though during the sovereignty or imperial sway of a bad king or emperor (lit 'a bad man')], —*which*, like the end of the period of summer or the hot season, as it were, having the *fall of the rains* in torrents (i e, the rainfall) impending or imminent (i e, quite near or just about to set in) in it, had *water falls* or *cascades* situated quite close to or in the vicinity of it, —*which*, like the rainy reason (lit 'the time of the *water bearers* or clouds'), as it were, when Hari or Vishnu is comfortably or placidly (lying) asleep in the midst of the deep water (of the sea or ocean), had lions in it that were lying comfortably asleep in the midst of its thick forests, —*which*, like, Hanuman [meaning literally, 'one having (large) jaws', is the name of the celebrated Monkey Chief of Rama's army], as it were, having crushed or smashed to pieces the bony frame (lit. the collection or heap of bones put together) of (the demon) *Aksha* (son of Ravana) with the strokes of (i e, by pelting him with) the pieces of stones or fragments of rocks, had a collection or accumulated heap of the sweet kernels (the central, substantial or essential parts) of or inside the *Aksha* (the *Beleric Myrobalan*) fruits (or fruits of the *Terminalia Belerica* or the *Bibhitaka* tree) being crushed to pieces with the strokes of the

small slabs of stones (or, had a large number of the hard or bony structures of the *Aksha* fruits being broken to pieces with small slabs of stones) in it, —*which*, like Arjuna, as it were, being ready or prepared (to help in bringing about) the destruction of the *Khandava* (forest), and having set about the work of conflagration or setting it on fire, had the kindling or feeding of the sacrificial fires with clarified butter (lit. 'the work of fire', 'the fire business', — *i e*, the performance or pouring in of the sacrificial offerings or oblations into the sacred fire) commenced or started in it,—*which* (hermitage), notwithstanding the fact that it had or contained fragrant ointments or sweet unguents in it, (or the floor or ground of it had a fragrant plastering in it), had yet the fragrance or (sweet) scent or smell of the sacrificial smoke (*i e*, the smoke caused or produced by the burning of the sacrificial offerings or oblations) constantly rising from it, (inasmuch as the floor or ground of it had merely been plastered or besmeared with the dung of cows),—*which*, though occupied or inhabited by the families of the *Chandalas*, or the *Matanga* or *Chândala* families, was yet pure or holy (inasmuch as it was occupied or tenanted by the herds of elephants),—*which*, though having hundreds of *comets* flashing up or shining in it [The word 'धूमकेतु or Dhuma ketu, which literally signifies '*smoke-bannered*', 'whose sign or ensign is smoke', known or to be known from smoke,—means *fire* and also a

comet] had yet or nevertheless had (all sorts of) unhappy or disastrous accidents or misfortunes (*i e*, calamities or mischiefs) put down or suppressed in it [*i e* was free from all sorts of unhappy accidents,—inasmuch as it (merely had hundreds of *fires* flashing up or burning brightly in it The appearance of comets was popularly believed to forebode evil Hence there is a clear or apparent contradiction in saying that it had hundreds of *comets* appearing in it, and yet it was free from any kind of calamities This विरोध or apparent contradiction is, however, removed by taking the other meaning of the word 'धूमकेतु' which, as pointed out above, is '*fire*' The plain sense, therefore, would be—It had so many *fires* (not *comets*) flashing up or burning brightly in it],—*which*, though possessed of or endowed with the complete orb or disc of the full moon (*i e*, though having the full moon,—full in all her digits,—shining brightly in it) had yet thick or impenetrable darkness caused or produced by the trees (or had yet darkness caused or produced by the thickets of trees), always present (lit 'placed near together' 'thrown in together') in it [inasmuch as it was (merely) full of a multitude or large number of excellent Brâhmanas or Brahmanas who were *perfect* (*i e*, proficient or well up) in all matters relating to their position Here the play or pun is upon the word 'द्विजपति' which means both, the moon as well as a high Brâhmana Hence whatever contradiction there may be by saying on the one hand, that it had the full

moon shining brightly in it, and on the other, that thick darkness was always present in it,—is removed by taking it in the sense that the hermitage was full of excellent Brāhmanas who were perfect all round in all matters],—*which* was very beautiful or charming and *which* seemed as though it were a second or another world of Brahmā (*i.e.*, the heaven or place of residence of Brahmā, the creator,—a division of the universe and one of the supposed residences of pious spirits), as it were.

३७–यत्र च मलिनता हविर्धूमेषु न चरितेषु, मुखरागः शुकेषु न कोपेषु, तीक्ष्णता कुशाग्रेषु न स्वभावेषु, चञ्चलता कदलीदलेषु न मनःसु, चक्षूरागः कोकिलेषु न परकलत्रेषु, कण्ठग्रहः कमण्डलुषु न सुरतेषु, मेखलाबन्धो व्रतेषु नेर्ष्याकलहेषु, स्तनस्पर्शो होमधेनुषु न कामिनीषु, पक्षपातः कृकवाकुषु न विद्याविवादेषु, भ्रान्तिरनलप्रदक्षिणासु न शास्त्रार्थेषु, वसुसंकीर्तनं दिव्यकथासु न तृष्णासु, गणना रुद्राक्षवलयेषु न शरीरेषु, मुनिबालनाशः क्रतुदीक्षया न मृत्युना, रामानुरागो रामायणेन न यौवनेन, मुखभङ्गविकारो जरया न धनाभिमानेन। यत्र च महाभारते शकुनिवधः पुराणे वायुप्रलपितं वयःपरिणामे द्विजपतनमुपवनचन्दनेषु जाड्यमग्नीनां भूतिमत्त्वमेणकानां गीतश्रवणव्यसनं शिखण्डिनां नृत्यपक्षपातो भुजंगानां भोगः कपीनां श्रीफलाभिलाषो मूलानामधोगतिः।

३७—यत्रच—यस्मिन्नाश्रमे । हविर्धूमेषु—हव्यधूमेषु । मलिनता—मालिन्यम् वा पापव्यवहारः। चरितेषु—जनचरित्रेषु नाभवत् । शुकेषु—कीरेषु ॥ मुखरागः—वदनरक्तिमा। कोपेषु—क्रोधेषु न। कोपेषु इति निमित्त सप्तमी—निमित्तात्कर्मयोगेचेतिवार्त्तिकेन। यथा केशेषु चमरीं हन्तीत्यत्र। कुशाग्रेषु—दर्भाग्रभागेषु। तीक्ष्णता तीव्रता वा सूक्ष्मता स्वभावेषु—मानस व्यापारेषु वा प्रकृतिषु। क्रूरता नासीत्। कदलीदलेषु—रम्भाफलपत्रेषु । चञ्चलता—चपलता । मनस्सु—मानसेषु। अधीरता न ॥ कोकिलेषु—पिकेषु। चक्षूरागः—नयनलौहित्यम्। परकलत्रेषु—अन्यभार्य्यासु। कामजन्य नेत्रासक्तिः। न। कमण्डलुषु—वारिभाजनेषु। कण्ठग्रहः—गलधारणम्। सुरतेषु—रमणेषु। न कण्ठालिङ्गनम्। ऊर्ध्वरेतः संज्ञक मुनिसत्वादाश्रमे। व्रतेषु—उपनयनादिनियमेषु। मेखलाबंधः-मौञ्जीबन्धनम्। ईर्ष्या कलहेषु—परकीयसंपदसहनजन्यविवादेषु। खड्गमुष्टिधारणम्। न। मेखलामुष्टिदाद्यार्थमुपर्य्यधोलौहबन्धः इतिभरतः। होमधेनुषु सुरभितनयासु। स्तनस्पर्शः—दोग्धुमापीनावयवसंयोग.। वनितासु—योषित्सु। कुचस्पर्शः। न। कृकवाकुषु—मयूरेषु। पक्षपातः—पतत्रपतनम्। विद्याविवादेषु—शास्त्रविचारवितण्डा कलहेषु। आग्रहः। न। कृकेन कण्ठेन वक्तीति कृकवाकुः मयूरः वच्+उण्। तत्त्वबुभुत्सुहिताय निष्पक्षगम्भीर विचार करणात्। अनलप्रदक्षिणासु—वन्हिपरिक्रमासु। भ्रान्तिः—भ्रमणम्। शास्त्रेषु—न्यायादिषु सन्देहो न। दिव्यकथासु-स्वर्गीयोपाख्यानकथनेषु। दिविभवास्तेषां कथास्तासु। दिव्+यत्। वसुसंकीर्त्तनम्—देवविशेषोल्लेखनम्। तृष्णासु—धनाकांक्षासु। धनसंशब्दनं न ॥ रुद्राक्षवलयेषु—शिवनेत्रमणिकवलयोष्टनमालासु। रुद्रस्याक्षि इव अऽक्षमिव तेषां वलयानि तेषु। गणना-जपसंख्या। शरीरेषु—देहेषु। आस्था वाऽऽदरः न। क्रतुदी-

चया—यागारम्भेण। क्रतौ वा क्रतोः दीक्षा तया। मुनिबाल-नाशः—ऋषिकेशादयः वा शिरोरुहच्छेदः। मुनीनां बालानां नाशः सः। मृत्युना—मरणेन। शिशुक्षयः न। रामायणेन—रामाय-णेतिरामगुणग्रामश्रवणेन। रामानुरागः—दाशरथिप्रीतिः। रामे वा रामयाऽनुरागः सः। यौवनेन तारुण्येन। वनितासक्ति नं। जरया—वार्धक्येन। मुखभङ्गविकारः—वदनचर्म शैथिल्य-विकृतिः। मुखे भङ्गस्य वा भङ्ग एव विकारः सः। धनाभिमा-नेन—द्रविणमानेन। भ्रुकुटिविकृतिः नासीत्। यत्रआश्रमे। महाभारते—इतिहासग्रन्थे। भरतैः क्षत्रियैः कृतं युद्धं भारतम् महच्च तद् भारतन्तदधिकृत्यकृत इतिहासस्तस्मिन्। शकुनि-वधः—दुर्योधनमातुलघातः। पक्षिहिंसा नासीदाश्रमे। शकुनेः वा शकुनीनां वधः स.। पुराणे—पुराणशास्त्रे ब्राह्मादौ एव। वायुप्रलपितम्—वायुदेवताप्रकर्षवर्णनम् वा प्रकृष्टोक्तिः। आ-श्रमे तु उन्मादेनाऽनर्थकं वचोनाभूत्। वायुना वा वायोः प्रल-पितम् तत्। प्रलापोऽनर्थकं वच इत्यमरः। वयः परिणामे—वार्धक्ये। द्विजपतनम्—दन्तपातः। नतु पातकादिना विप्राणां पतितत्वम्। दन्तविप्राण्डजाद्विजा इत्यमरः। उपवनचन्दनेषु—आरामपाटीरतरुषु। उपवनेषु चन्दनानि तेषु। अत्र चन्दन पदं चन्दनवृक्षं लक्षयति अन्वयानुपपत्त्या वा तात्पर्य्यानुपपत्त्या। जाड्यम्—शैत्यम्। आश्रमेऽन्येषुमौर्ख्यन्नासीत् तत्रत्यसर्वमु-नीनां विशालविद्याशालित्वात्। अग्नीनाम्—हुतभुजाम्। भूति-मत्त्वम्—भस्मयत्वम्। ऋषीणां तु धनसम्पत्तिमत्त्वन्नासीत्। भूतिर्भस्मनिसम्पदि इति मेदिनी। भूतिरस्ति एषां तेषांमावः तत्। एणकानाम्—मृगाणाम्। गीतश्रवणव्यसनम्—गानाक-र्णनासक्तिः। नतु मुनीनाम्। शिखण्डिनाम्—बर्हिणाम्। नृत्य-पक्षपातः—नर्तनसमयेपतत्रपतनम्। ऋषीणां नृत्यदर्शने स्पृहा नाभूत्। भुजङ्गमानां सर्पाणाम्—भुजेनगच्छतीतिभुजङ्गमः।

गमेः सुपिवाच्य इतिवार्त्तिकेन गमधातोः खच् प्रत्ययः। खच्च डिद्वेतिडिद्भाव पदो रूपम्। पदो भुजगः भुजङ्ग इति रूपद्वयम्। भोग शरीरम्। मुनीनां मालाचन्दनवनितादि जन्यं सुखम्नाभूत्। भोगः सुखे स्त्र्यादिभृतावहेश्च फणकाययोरित्यमरः। कपीनाम्—वानराणाम्। श्रीफलाभिलाषः—विल्वफलाकांक्षा। ननु मुनीनां धनप्रयोजनाभिरुचिः। श्रियः फलम् वा श्रीरेव फलम् तत्राभिलाषः स। मूलानाम्—वृक्षलतादीनामाश्रयाणाम्—या मूलकानाम्। अधोगतिः—भूमिनिम्नस्थानम्। ननु मुनीनां नरक पातः। पापराहित्यान्मुनीनाम्। श्लेषसंकीर्णार्थपरिसंख्यालंकारः॥

37. And where or in which hermitage, *darkness* (existed or was to be found involved only) in the (thick columns or masses of) smoke arising out of the burnt offerings or oblations (poured into the holy sacrificial fire), and not (*i e*, there was no moral blackness or impurity,—sinfulness or wickedness of any kind) in the deeds or practices (of the inhabitants or inmates thereof), *redness of the face* (existed or was to be met with only) in the parrots (which had red beaks), and not in anger or angry moods (*i e*, no one's face there was flushed red with anger), *sharpness* or *pointedness* (was to be found or existed only) in the tips or pointed ends of the *kusha* grass, and not (*i e*, there was no harshness or severity) in the inner or peculiar dispositions or innate natures (of its inmates or inhabitants), *restlessness* or *tremulousness* (existed or was to be found only) in the leaves of the plantain trees, and not (*i e*, there was no unsteadiness

or fickleness) in the minds (of its residents), *redness of the eyes* (was to be met with only) in the cuckoos, and not in (i e, there was no betrayal of improper love or no such love manifested by glances as regards, no one cast glances of illicit love or lustful glances at) the wives of others, *catching hold by the neck* (existed or was prevalent only) in respect of or in the case of) the Kamandalus or ascetics' peculiar water vessels, and not (i e, there was no embracing to be found) in sexual enjoyments, the *putting or tying on of the girdles* (of Munja grass) (was to be found or met with only) in the (performance of religious) vows (or vows relating to the order or class of *Brahma charins* or celibate studentship), and not (i e, there was no tying or putting on of the sword belts or baldrics) in (consequence of) disputes occasion ed by jealosy [or as some would have it, that there was no confining or securing of the lover by means of girdles in jealous disputes or love quarrels by women], *the touching (i e, the handling while milking) of the breasts* or udders (milk glands provided with nipples or teats,—was to be observed or found only) in (the case of) milch cows, or cows that have been recently delivered or lately calved, at the time of making sacrificial offerings or oblations and not (i e, there was no lustful pressing or touching of the breasts) in the case of ladies or loving and affection ate women, *the falling of the feathers* (existed or was to be found only) in cocks or gallinaceous fowls

(it may also mean, peacocks), and not (i e, there was no *partiality,* prejudice or obstinacy shown) in learned literary disputes or discussions of learning or knowledge, *the going or moving round* (in a circle was to be found or observed only) in the (acts of) circumambulation round the fire (i e, in the performance of reverential salutation by going round it again and again from left to right so that the right side of the person is always kept towards it), and not (i e, there was no confusion or going astray from delusion in mind) in (or as regards) the meanings or interpretation of the *Shastras* or the sacred precepts and scriptural dicta, *the mention or glorification* (i. e, the act of reciting or celebrating the praises) of Vasu or Kuvera, the god of wealth, [or of the (famous eight) Vasus, (a class of gods or divinities), was confined to or found only] in stories relating to the divine beings or in divine stories, and not (i e, there was no extolling or eulogistic mention of wealth or riches in general) in (or out of a feeling of) greed (for the same), *the counting* (was to be found or observed only) in the (case of the beads of) rosaries made of the berries of a *Rudraksha* (lit Rudra eyed', Rudra being a manifestation of Shiva) tree, and not in the reckoning of (i e, there was no regard or consideration paid to, or concern shown for) the body (i, e, there was no *'reckoning'* of the body), *the loss* or *destruction* of the *hair of the sages* (was caused or brought about only) by their initiation for

sacrifices or the performance of sacrificial acts, and not (i e, there was no loss or destruction of their children or hair) by death, *the attachment* or *devotion* for Rama (was created or brought about only) by the (recitation and hearing of the) Ramayana (the celebrated great epic relating the story of Shri Rama), but (there was) no love or attachment for a beautiful young woman or lady (shown or displayed) on account of the youthfulness or attainment of the prime of life or bloom of youth (on the part of any of its inmates), *the change* or *distortion* or decay in the shape of (wrinkles on) the face (was caused or produced only) by old age, but (there was) no contortion of the face or making wry or frowning faces (brought about by or) due to pride or arrogance of wealth And where or in which hermitage, the *death* or *destruction of Shakuni* (the maternal uncle of Duryodhana, was to be found or met with only as being recited) in the (story of the) Mahabharata (meaning or implying thereby that there was otherwise no actual *killing of the birds* in that hermitage), *the speech* (literally, prattling, incoherent jabbering —speaking) by (or of) *the god of wind* (was solely confined to, or was to be found or met with only) in the Purana or ancient sacred writing (referring to the *Vāyu Purāna*, supposed to have been originally promulgated by the Wind god,—implying thereby that the hermitage was free from any sort of diseases or ailments and that there was no *delirious speech or raving*,—talking incoherently and unmean

ingly—caused by delirium in it) ; (where) *the falling of the teeth* (happened or took place only) at the decline of age or at a fully matured or advanced age (implying that there was no fall or *lapse from the proper* and approved *course of conduct* on the part of the Brāhmanas in the hermitage) ; (where) *the coolness* (existed or was to be found or met with only) in the sandalwood trees of the small forest or the groves of neighbourhood (implying that there was no *dulness of intellect* or stupidity on the part of any one or the students in the hermitage) ; (where) *the being covered* (lit. the being possessed of or endowed) *with ashes* was (to be found or met with only in the case) of fires (implying that there was no *possession of* or being endowed with *wealth* or riches,—no affluence—to be noticed or observed in the hermitage,—the ascetics being prohibited by the religious laws to possess or keep them) ; (where) *the eager desire* or *excessive fondness* for listening to music or songs was (to be found or met with only in the case) of the deer or antelopes (described as being of a black colour with beautiful eyes and short legs)—(implying that there was no *evil habit* or *vicious attachment* to the practice of listening to music or songs in the hermitage) ; (where) *the falling of feathers in* or during *dancing* was (to be found or met with only in the case) of peacocks (implying that there was no *partiality* or liking *for dancing* to be found or observed in the hermitage) ; (where) *the*

hood was (to be found or met with only in the case) of snakes (implying that there was no *enjoyment of the wordly pleasures* on the part of the ascetics in it); (where) *the eager desire for Bilwa fruits* was (found to exist only in the case) of the monkeys (implying that there was no *desire for enjoying the fruits of wealth* to be found in the ascetics in that hermitage); and (where) *the* (act of) *going downwards*, was (to be found or met with only in the case) of roots (of trees or plants, —implying that there was no sort of degradation to be found existing in the case of the ascetics in that hermitage).

३८—तस्य चैवंविधस्य मध्यभागमण्डलमलंकुर्वाणस्यालक्तकालोहितपल्लवस्य मुनिजनालम्बितकृष्णाजिनजलकरकसनाथशाखस्य तापसकुमारिकाभिर्मूलभागदत्तपीतपिष्टपञ्चाङ्गुलस्य हरिणशिशुभिरापीयमानालवालकसलिलस्य मुनिकुमारकाबद्धकुशचीरदाम्नो हरितगोमयोपलेपनविविक्ततलस्य तत्क्षणकृतकुसुमोपहाररमणीयस्य नातिमहतः परिमण्डलतया विस्तीर्णावकाशस्य रक्ताशोकतरोरधश्छायायामुपविष्टमत्युग्रतपोभिर्भुवनमिव सागरैः कनकगिरिमिव कुलपर्वतैः क्रतुमिव वैतानवह्निभिः कल्पान्तदिवसमिव रविभिः कालमिव कल्पैः समन्तान्महर्षिभिः परिवृतमुग्रशापभियेव कम्पितदेहया प्रणयिन्येव विहितकेशग्रहया क्रुद्धयेव कृतभ्रूभङ्गया मत्तयेवाकु-

लितगमना प्रसाधितयेव प्रकटिततिलकया जरया गृहीतव्रतयेव भस्मधवलया धवलीकृतविग्रहमायामिनीभिः पलितपाण्डुराभिस्तपसा विजित्य मुनिजनमखिलं धर्मपताकाभिरिवोच्छ्रिताभिरमरलोकमारोढुं पुण्यरज्जुभिरिवोपसंगृहीताभिरतिदूरमवृद्धस्य पुण्यतरोः कुसुममञ्जरीभिरिवोद्गताभिर्जटाभिरुपशोभमानमुपरचितभस्मत्रिपुण्ड्रकेण तिर्यक्प्रवृत्तत्रिपथगास्रोतस्त्रयेणेव हिमगिरिशिलातलेन ललाटफलकेनोपेतमधोमुखचन्द्रकलाकाराभ्यामवलम्बितवलिशिथिलाभ्यां भ्रूलताभ्यामवष्टभ्यमानदृष्टिमनवरतमन्त्राक्षराभ्यासविवृताधरपुटतया निपतद्भिरतिशुचिभिः सत्यमरोहैरिव स्वच्छेन्द्रियवृत्तिभिरिव करुणारसप्रवाहैरिव दशनमयूखैर्धवलितपुरोभागमुद्वमदमलगङ्गाप्रवाहमिव जह्नुमविरतसोमोद्गारसुगन्धिनिश्वासावकृष्टैर्मूर्तिमद्भिरिव शापाक्षरैः सदा मुखभागसंनिहितैः परिस्फुरद्भिरलिभिरविरहितमतिकृशतया निम्नतरगण्डगर्तमुन्नततरहनुघोणमाकरालतारकमवशीर्यमाणविरलनयनपक्ष्ममालमुद्गतदीर्घरोमरुद्धश्रवणविवरमानाभिलम्बकूर्चकलापमाननमादधानमतिचपलानामिन्द्रियाश्वानामन्तःसंयमनरज्जुभिरिवाततताभिः कण्ठनाडीभिर्निरन्तरसंवद्धकंधरं समुन्नतविरलास्थिपञ्जरमंसावलम्बिधवलयज्ञोपवीतमनिलवशजनिततनुतरंगभङ्गमुत्प्लवमानमृणालमिव मन्दाकिनीप्रवाहमकलुषमङ्गमुद्वहन्तममलस्फटिकशकलघटितमक्षवलयमुज्ज्वलस्थूलमुक्ताफलग्रथितं सरस्व-

तीद्दारमिव चलदङ्गुलिविवरगतमावर्तयन्तमनवरतभ्रमिततार-काचक्रमपरमिव ध्रुवमुन्नमता शिराजालकेन जरत्कल्पतरु-मिव परिणतलतासंचयेन निरन्तरनिचितममलेन चन्द्रांशुभि-रिवामृतफेनैरिव गुणसंतानतन्तुभिरिव निर्मितेन मानसस-रोजलक्षालितशुचिना दुकूलवल्कलेन द्वितीयेनेव जराजालकेन संछादितमासन्नवर्तिना मन्दाकिनीसलिलपूर्णेन त्रिदण्डोप-विष्टेन स्फटिककमण्डलुना विकचपुण्डरीकराशिमिव राज-हंसेनोपशोभमानं स्थैर्येणाचलानां गाम्भीर्येण सागराणां तेजसा सवितुः प्रशमेन तुषाररश्मेर्निर्मलतयाम्बरतलस्य संविभागमिव कुर्वाणं वैनतेयमिव स्वभावोपात्तद्विजाधिपत्यं कमलासनमिवाश्रमगुरुं जरच्चन्दनतरुमिव भुजंगनिर्मोकधवल-जटाकुलं प्रशस्तवारणमिव प्रलम्बकर्णवालं बृहस्पतिमि-वाजन्मसवर्धितकचं दिवसमिवोद्यदर्कबिम्बभास्वरमुखं शरत्-कालमिव क्षीणवर्षं शांतनुमिव प्रियसत्यव्रतमम्बिकाकरतल-मिव रुद्राक्षवलयग्रहणनिपुणं शिशिरसमयसूर्यमिव कृतोत्तरा-सङ्गं वडवानलमिव सततपयोभक्षं शून्यनगरमिव दीनानाथ-विपन्नशरणं पशुपतिमिव भस्मपाण्डुरोमाश्लिष्टशरीरं भगवन्तं जाबालिमपश्यम् ।

महामुनिजाबालिवर्णनम्—

३८—तस्य चैवं विधस्य पूर्वोक्तस्य पूर्वविशेषण विशिष्टस्य आश्रमस्य । मध्यभागम्—अभ्यन्तरप्रदेशम् । अलंकुर्वाणस्य

रक्ताशोकतरोरधश्छायायामुपविष्टम् भगवन्तं जाबालिमपश्यम् इति दूरेणान्वयः । इहद्वितीयान्तानि जाबालिमित्यस्य विशेषणानि सन्ति । पूर्वतः षष्ठ्यन्तानितु रक्ताशोकतरोर्विशेषणानि ॥ अलक्तकालोहितपल्लवस्य—लाक्षारक्तदलस्य । अलक्तकवदालोहिताः पल्लवाः यस्य तस्य । मुनिजनालंबितकृष्णाजिनजलकरकसनाथशाखस्य—ऋषिलोक स्थापित कृष्णसार मृगचर्मनारिकेलविनिर्मितपात्रविशेषसहितविटपस्य । मुनिजनैरालम्बितानि कृष्णाजिनानि जलकरकाश्च तैः सनाथाः शाखाः यस्य तस्य । करंकोमस्तके शस्येनारिकेलफलास्थनि इति विश्वः ॥ तापसकन्यकाभिः—तपस्विकुमारिकाभिः । मूलभागदत्तपीतपिष्टपञ्चांगुलस्य—आशयप्रदेशस्थापित हरिद्रावर्णपटवासचूर्णबहुकर शाखा चिन्हस्य । मूलभागेदत्तानिपीतपिष्टस्यपञ्चांगुलानि यस्मिन् तस्य । पञ्चानामांगुलीनां समाहारः पञ्चांगुलम् । हरिणशिशुभिः मृगशावकैः । परिपीयमानालवालसलिलस्य धीयमानाथायजलस्य । परिपीयमानमालवालेसलिलं यस्य तस्य । मुनिकुमारकावद्धकुशचीरदाम्नोः—ऋषिशिशुनद्धदर्भनिर्मितवसनरश्मेः । मुनिकुमारकैरावद्धानि कुशचीराणां दामानि यस्मिन् तस्य ॥ हरितगोमयोपलेपनविविक्ततलस्य—हरिद्वर्णार्द्रगोपुरीषावलेपपवित्राधोभागस्य । हरितेनगोमयेन यदुपलेपनन्तेन विविक्तं तलं यस्य तस्य । तत्क्षणकृतकुसुमोपहार रमणीयस्य—तत्कालविहितपुष्पबलिसुन्दरस्य । तत्क्षणे कृतेनोपहारेण रमणीयस्तस्य । नातिमहतः बृहतः । परिमण्डलतया—वृत्ताकारतया । विस्तीर्णावकाशस्य—विस्तृतनिम्नगच्छायाप्रदेशस्य । रक्ताशोकनरोः—लोहितवर्णवञ्जुलभूरुहः । रक्तानामशोकानामशोक कुसुमानां तरुः तस्य । अशोकस्यपुष्पमशोकम् । अवयवेचप्राप्योषधिवृक्षेभ्यः इति विहितस्याणः पुष्पमूलेषु बहुलमिति लुक । वञ्जुलो वञ्जुलोऽशोके इत्यमरः । अधश्छाया-

याम्—अधोभागगानातपे । उपविष्टम्—स्थितम् । सागरैः—समुद्रैः । भुवनमिव—जगदिव । कुलाचलैः—महेन्द्रादिसप्तकुलपर्वतैः । कनकगिरिमिव—मेरुमिव ॥ वैतानवह्निभिः । यज्ञाग्निभिः । वितानस्यायं वैतानः—तस्येदमित्यण् । वितानो यज्ञ उल्लोचे इति मेदिनी । क्रतुमिव । रविभिः—सूर्यैः । कल्पान्तदिवसमिव—प्रलयदिनमिव । कल्पैः कालमिव—अखण्डं समयमिव । अत्युग्रतपोभिः—प्रभूततपस्याशालिभिः । महर्षिभिः—मुनिभिः । परिवृतम्—व्याप्तम् । विहित केशग्रहया—कृतकुन्तलावलम्बनया । प्रणयिन्या इव—वल्लभया इव । कृतभ्रूभङ्गया—विहितभ्रुकुटिकौटिल्यया । क्रुद्धयाइव—कोपाविष्टस्त्रिया इव । आकुलितगमनया—स्खलितगतिकया । मत्तया इव—क्षीवया इव । प्रकटित तिलकया—प्रकाशितकृष्णवर्ण चिन्हया । प्रसाधितया—कृतालङ्कारया । भस्मधवलया—भूतिशुभ्रवर्णया । भस्मना धवला पक्षे भस्मवद्धवला तया । गृहीतव्रतया इव—आचरित नियमयायोषिता इव । जरयावार्धक्येन । धवलीकृतविग्रहम्—शुक्लीभूतशरीरम् । न धवलो धवलः कृतः विग्रहो यस्य तम् । पलितपाण्डुराभिः—वृद्धताजन्यधावल्याभिः । आयामिनीभिः—दीर्घाभिः । आयामो दैर्घ्यमस्ति आसांताभिः । आयाम+मत्वर्थीय इनिः । अखिलम्—समग्रम् । मुनिजनम्=ऋषिलोकम् । तपोभिः—तपस्याभिः । विजित्य—स्वायत्तीकृत्य । उच्छ्रिताभिः—उत्तोलिताभिः । धर्मपताकाभिरिव पुण्यध्वजैरिव । अमरलोकम्—स्वर्गम् । आरोढुम्—गन्तुम् । उपसंगृहीताभिः—एकत्रिताभिः ।पुण्यरज्जुभिरिव—सुचरितरश्मिभिरिव । अतिदूरप्रवृद्धस्य—अतिशयवृद्धिगतस्य । पुण्यतरोः—तपस्या भूरुहः । उद्गताभिः—उत्थिताभिः । कुसुममञ्जरीभिरिव—सुमनोवल्लरीभिरिव । जटाभिः—सटाभिः । या संगृहीतकेशैः । उपशोभमानम्—मण्डितम् ॥ तिर्यक्प्रवृत्तगङ्गास्रोतस्र-

येण—विषमधारागतजान्हवी प्रवाह त्रितयेन। तिर्य्यक्प्रवृत्तं गङ्गायाः स्रोतस्त्रयम् यत्र तेन। हिमगिरिशिलातलेन इव—हिमालयमहापाषाणखण्डेन इव। उपरचितभस्मत्रिपुंड्रकेन—कृतभूतिमस्तकतिर्य्यक्रेखात्रयेण। ललाट फलकेन—भालप्रदेशेन। उपेतम्—सहितम्। अत्र त्रिपुण्ड्रकः स्रोतस्त्रयेणोपलक्षितम्। ललाट फलकम्—शिलातलेनोपलक्षितम्। अधोमुखचन्द्रकलाकाराभ्याम्—अवनताननशशिरेखाकृतिभ्याम्। अधोमुखी या चन्द्रकला तस्या आकार इवाकारो ययोस्ताभ्याम्। अवलम्बितवलिशिथिलाभ्याम्—आश्रित शिथिलचर्मशलथाभ्याम्। वलिश्चर्मदण्डे च जरयाश्लथचर्मणि इति विश्वः। अवलम्बिता वलिः तया शिथिले ताभ्याम्। भ्रूलताभ्याम् अवष्टभ्यमानदृष्टिम्—आश्रीयमाणदर्शनसामर्थ्यम्। अनवरत मंत्राभ्यासविवृताधरपुटतया—निरन्तरजप पौनः पुन्य व्यात्तौष्ठयुगलतया। निष्पतद्भिः—निर्गच्छद्भिः। अतिशुचिभिः—अत्यन्तशुभ्रैः। सत्यप्ररोहैरिव—यथार्थवाक्यांकुरैरिव॥ स्वच्छेन्द्रियवृत्तिभिः—निर्मलकरणव्यापारैः। करुणारस प्रवाहैरिव—अनुकम्पास्वादनिर्झरैरिव। दशनमयूखैः—दन्तकान्तिभि.। धवलितपुरोभागम्—निर्मलसम्मुखप्रदेशम्। उद्वमदमलगंगाप्रवाहम्—निर्यान्तस्वच्छजान्हवीस्रोतसम्। जन्हुमिव—तदाख्यमुनिमिव। अनवरतसोमोद्गार सुगंधिनिःश्वासापकृष्टैः। निरन्तरनिपीतसोमरसोद्गिरणसुरभिश्वासवायुसमाकर्षितैः। अनवरतं सोमस्योद्गारः तेन सुगंधिना निःश्वासेन अपकृष्टास्तैः। मूर्त्तिमद्भिः—सशरीरैः। शापाक्षरैरिव—आक्रोशवर्णैरिव। सदामुखभागसन्निहितैः सर्वदाननप्रान्तस्थितैः। परिस्फुरद्भिः—स्पन्दमानैः। अलिभिः—भ्रमरैः। अविरहितम्—सहितम्। अतिकृशतया—नितान्तक्षीणशरीरतया। निम्नतरगण्डगर्त्तम्—अधिकगम्भीरगर्त्तीभूतगण्डस्थलम्। उन्नततरहनुघोणम्—अत्युच्चचिबुकना-

सिकम्। गण्डयोर्निम्नत्वादितिभावः। उन्नततरे हनुश्चघोणा च ते यस्य तम्। आकरालतारकम्—अत्युग्रकनीनिकम्। अवशीर्य्यमाणविरलनयनपक्ष्ममालम्—क्षीयमाणाल्पनेत्रलोमश्रेणिकम्। अवशीर्य्यमाणा विरला नयनयोः पक्ष्ममाला यस्य तत्। उद्गतदीर्घरोमरुद्धश्रवणविवरम्—उत्पन्नायत लोमावृत कर्णरन्ध्रद्वयम्। उद्गतैः दीर्घैः रोमभिः रुद्धेश्रवणविवरे यस्मिन् तत्। आनाभिलम्बितकूर्चकलापम्—नाभिपर्य्यन्तपतितश्मश्रुराजिकम्। आनाभि लम्बितः कूर्चकलापो यस्मिन् तत्। आननम्—मुखम्। आदधानम्-धारयन्तम्। अतिचपलानाम्—नितान्तचञ्चलानाम्। इन्द्रियाश्वानाम्—करणघाजिनाम्। अन्तः संयमनरज्जुभिरिव—अभ्यन्तरमानसबन्धनरश्मिभिरिव। अन्तः संयमनार्थं रज्जवस्ताभिः। आततामिः—विस्तीर्णाभिः। कण्ठनाडीभिः—गलदेशीयशिराभिः। निरन्तरावनद्धकन्धरम्—सान्द्रसम्पृक्तग्रीवम्। समुन्नतविरलास्थिपञ्जरम्। उच्चालपास्थिसमूहम्। अंसावलम्बितधवलयज्ञोपवीतम्। स्कंधाश्रितशुक्लयज्ञसूत्रम्। अनिलवशजनिततनुतरङ्गभङ्गम्—वातप्रेरणकृतक्षुद्रोर्मिकौटिल्यम् —अनिलवशेनजनितः तनूनां तरङ्गाणांभङ्गोयस्मिन् तत्। उत्प्लवमानमृणालमिव—तीर्य्यमाणविसखण्डमिव। मन्दाकिनी प्रवाहमिव—आकाश गङ्गा स्रोत इव। अकलुषम्—निर्मलम्। अङ्गं देहं उद्वहन्तम्—धारयन्तम्। अमलस्फटिकशकलघटितम्—निर्मलस्फटिक खण्डरचितम्। अमलैः स्फटिकशकलैः घटितस्तम्। चलदंगुलिविवरगतम्—चञ्चलकरशाखारन्ध्रस्थितम्। चलन्तीनामंगुलीनां विवरेषुगतम्। अक्षवलयम्—जपमालाम्। अत्युज्ज्वलस्थूलमुक्ताफलग्रथितम्—दीप्ततरबृहन्मौक्तिक रचितम्। सरस्वतीहारमिव—वाग्देवीमालामिव। आवर्त्तयन्तम्—भ्रामयन्तम्। अनवरतभ्रमिततारकाचक्रम्—अविरतचलितकनीनिकाद्वयम्। पक्षे चालितनक्षत्रसमूहम्। अपरम्—

द्वितीयम् । ध्रुवमिव—ध्रुवाख्यनक्षत्रमिव । उन्नमता—ऊर्ध्वंनयता । शिराजालकेन—नाड़ीसमूहेन । पक्षे तनुजडसघेन । जरत्कल्पतरुमिव—जीर्णमन्दारमिव । परिणतलतासंचयेन—निरन्तर निचितम् । परिपक्ववल्लिसमूहानवरतव्याप्तम् । अमलेन—अवदातेन । चन्द्रांशुभिरिव—शशिकलाभिरिव । अमृतफेनैरिव-सुधाहिंडीरैरिव । गुणसन्तान तन्तुभिरिव प्रशंसनीयधर्मपुञ्जसूत्रैरिव । निर्मितेन रचितेन । मानससरोजलक्षालितशुचिना—मानसाख्यह्रदवारिमार्जनपवित्रेण । मानससरस जलेनयत्क्षालन तेन शुचिस्तेन । दुकूलवल्कलेन—क्षौमवसनवल्केन । द्वितीयेन—अपरेण । जराजालकेन इव—वार्धक्यसमूहेन इव । संछादितम्—आवृतम् । आसन्नवर्त्तिना—सन्निहितेन मन्दाकिनीसलिलपूर्णेन—आकाशगंगाजलपूरितेन । त्रिदण्डोपविष्टेन—काष्टमयत्रिपादिकास्थेन—त्रयोदण्डायस्मिन् इति त्रिदण्डः तस्मिन् उपविष्टस्तेन । स्फाटिककमण्डलुना—स्फटिकनिर्मितजलपात्रेण । राजहंसेन—कादम्बेन । विकचपुण्डरीक राशिमिव—विकसत्पद्मसमूहमिव । उपशोभमानम् । स्थैर्य्येण—स्थितया । अचलानाम्—पर्वतानाम् । गाम्भीर्य्येण—गभीरतया । सागराणाम् । तेजसा—प्रतापेन । सवितुः—सूर्य्यस्य । प्रशमेन—शान्त्या । तुषाररश्मेः—चन्द्रस्य । निर्मलतया । अम्बरतलस्य—आकाशस्य । संविभागम्—पृथगवयवम् । कुर्वाणमिव—विदधतमिव । वैनतेयमिव—गरुड़मिव । विनताया अपत्यंवैनतेयः स्त्रीभ्योढक् । स्वप्रभावोपात्तद्विजाधिपत्यम्—निजमहिमप्राप्तब्राह्मणस्वाम्यम् । पक्षे पक्षिस्वामित्वम् । स्वप्रभावेणोपात्त द्विजानामाधिपत्य येन तम् । कमलासनमिव—विधातरमिव । आश्रमगुरुम्—तपोवनस्थमुनिजनाध्यापकम्—ब्रह्मचर्य्यादिप्रवर्त्तकम् । जरच्चन्दनतरुमिव—जीर्णपाटीरवृक्षमिव । भुजङ्गनिर्मोकधवलजटाकुलम्—सर्पकञ्चुक-

स्वच्छसटाव्याप्तम् ॥ भुजङ्गस्यनिर्मोकघवद्भवला जटा पक्षे भुज-ङ्गनिर्मोकोधवला जटाइव ताभिः । आकुलस्तम् । प्रशस्तवारण-मिव—महागजमिव । मलस्यकर्णपालम्—दीर्घश्रोत्ररोमकम् । बृहस्पतिमिव—धिषणमिव । आजन्मसंवर्धितकचम्—जन्मनः प्रभृति समेधितकेशम् । पक्षे जननादारभ्यपोषित कचनामक स्वसुतम् । आजन्मनः वर्धिताः कचाः पक्षे वर्धितः कचः येन तम् । दिवसमिव—वासरमिव ॥ उद्यदर्कबिम्बभास्वरमुखम्—उदय-मानरविमण्डलभासुरप्रभातम् । उद्यतोऽर्कस्तस्यबिम्बवत् भा-स्वरं मुखम् यस्य तम् । पक्षे उद्यताऽर्केनभास्वरं मुखं यस्य तम् । बिम्बोऽस्त्रीमण्डलंत्रिषु इत्यमरः । शरत्कालमिव—घनात्यय-समयमिव । क्षीणवर्षम्—क्षपितवत्सरम् । पक्षे स्वल्पवृष्टिम् । क्षीणानिवर्षाणि यस्य पक्षे क्षीणावर्षा यस्मिन्तम् । क्षि+क्तः क्षियोदीर्घात्—निष्ठातस्य नः क्षीणः । लिटि चिक्षाय चिक्षियतुः । लुङि अक्षैषीत् ॥ शान्तनुमिव—एतन्नामकचन्द्रवं-शीयनृपमिव । प्रियसत्यव्रतम्—इष्टसत्यवचनव्यवहारनिय-मम् । अभीष्टभीष्मम् । प्रियं सत्यव्रतं यस्य पक्षे प्रियः सत्यव्रतो यस्य तम् । अम्बिकाकरतलमिव—दुर्गापाणितलमिव । रुद्राक्ष-ग्रहणनिपुणम्—रुद्राक्षमालाऽऽदानदक्षम् ॥ पक्षे शिवनेत्रपिधा-नकुशलम् । रुद्राक्षाणां ग्रहणे पक्षे रुद्रस्याक्षस्य ग्रहणेनिपुणस्तम् । शिशिरसमयसूर्यमिव—शीतकाल दिनकरमिव । कृतोत्तरास-ङ्गम्—एकंधधारितोत्तरीयवस्त्रसम्बंधम् ॥ पक्षे विहित कौबेरी-दिक्संसर्गम् । कृत उत्तरस्यासंगोयेन पक्षे कृतः—उत्तरायाः सङ्गोयेन तम् । वडवानलमिव—सततपयोमक्षयम्—अविरतदु-ग्धभोजनम् । पक्षे निरन्तरजलदहनम् । सततं पय एव भक्ष्यं यस्य तम् । शून्यनगरमिव—निर्जनपुरमिव । दीनानाथविपन्न-शरणम्—दुर्गतारक्त कायत्ररक्षकम् । पक्षे—भयावहजनहीनया-स्तव्यमग्नगृहम् । शरणंगृहरक्षित्रोरित्यमरः । दीनानामनाथानां

विपन्नानांशरणम् तम्। पक्षे—दीनानि अनाथानि विपन्नानि शरणानि यस्मिन् तम्। पशुपतिमिव—शिवमिव। भस्मपाण्डुरोमाश्लिष्टशरीरम्—भूतिश्वेतकेशालिङ्गितदेहम्। भस्मवत् पाण्डुराणि लोमानि तैः आश्लिष्टं शरीरं यस्य तम्। भस्मना पाण्डुरोमभिश्चाश्लिष्टं शरीरं यस्य तम्। भगवन्तम्—माहात्म्यवन्तम्। जाबालिमुनिमपश्यम्—अवलोकितवान्।

38. I saw the venerable or illustrious sage Jābāli, *who* was seated in the shade under or beneath a red (*i. e.*, red-flowering) Ashoka tree, *that* was adorning or decorating the large or great circular region or space of the central part of that (hermitage of such a description (as given in the last two immediately preceding paragraphs), the tender leaves of *which* (tree) were of a slightly red hue or reddish in colour like that of lac-dye, the boughs or branches of *which* were endowed with or had the skins of the black deer or antelopes, and the pitchers or jars of water [करक=the water pot of the ascetic or the religious student, the shell of the cocoanut hollowed to form a vessel,—hence, the water vessels or pots] suspended or hung down (from them) by the ascetics or sages, at the roots or basic part of *which* were made (lit. imparted) the marks or impressions with the five-fingers (joined together,—*i. e.*, the full open palms, of their hands) dipped in (lit. with) moistened yellow flour paste or the auspicious turmeric pigment, by the ascetic girls or young maidens of the ascetics or sages, the water in the basin of *which* was being

drunk by the young ones of the deer or antelopes, *which* (tree) had the cords or strings (*i e*, the threads) of old and torn or tattered garments, made of Kusha grass, tied or fastened to it by the young ascetics (*i e*, the ascetic youths or young boys of the ascetics), the ground floor or surface underneath or under *which* (tree) was sanctified or made pure or holy (*i e*, made conspicuous, being kept apart or separated) by the plastering or besmearing of it with green or fresh cow dung, *which* appeared (or was made to present a) charming or attractive (appearance) on account of the offerings or showers of flowers just or recently made (lit made that very moment) by it [that is, the showers of flowers that it had just then shed, made it look beautiful], *which* was not very large or spacious, (but) *which*, on account of its (great) orbit or circumference (spreading all round), had (*i e*, occupied or covered) a large space (included within it or in its scope), *who*, —*like* the globe of the earth, as it were, being surrounded or encircled on all sides by the (seven) seas or oceans, *like* the mountain Meru (lit the 'gold mountain'), as it were, being surrounded or enclosed on all sides by the '*Kula Parvatas*' or the (seven) principal mountains, *like* a sacrifice or a sacrificial rite or ceremony, as it were, being surrounded on all sides by the (three well-known) sacrificial fires, *like* the day of universal destruction or dissolution (lit the day 'at the end of a *Kalpa*,'—a fabulous period of time, a day of Brahma or

1000 *yugas*—a period of four hundred and thirty two million years of mortals, measuring the duration of the world, at the end of which the world is annihilated or destruction takes place,—the dooms day of the other peoples), as it were, being surrounded or encompassed on all sides by the (twelve fiercely burning) suns, *like* time, as it were, being limited or fully circumscribed by (i e, consisting of or being divided over) the *Kalpas* or particular fabulously long periods (thereof),—was surrounded on all sides by the great sages who had performed very severe or austere penances, *who* had his body whitened or made grey or white by old age, *which* had caused a (natural) tremour or shaking of his body or made his body tremble or quiver, and *which* itself had its body trembling or made to tremble, as though on account of the fear of a terrible curse, as it were (from the sage), *which* (old age) had seized or laid hold of his hair (i e,, made his hair grey or white), and *which* itself had its hair seized or caught hold of, as though by a mistress or loving woman (in an amorous sport or love quarrel), as it were *which* had caused a con traction (i e, a curving and furrowing) of his eye brows (i e, caused wrinkless and furrows to appear on his eyebrows), and *which* itself had its eyebrows contrac ted (i e, had put on a frown), like an angry woman, as it were, having had her eyebrows contracted or knit up in an angry or frowning mood, *which*, like an intoxicated woman, as it were, having her gait or

movements made faltering (on account of drunkenness), had made his gait faltering or unsteady (lit. 'confused or agitated' etc), *which*, like a well decorated lady or woman, as it were, with the (beauteous ornamental) mark on her forehead (made with saffron etc.) having been (fully) displayed or shown (to advantage), had caused moles* to appear, or had dark moles or spots produced or made manifest (on his body), and *which* (old age), like a lady having undertaken (*i.e.*, observing or undergoing) a vow, as it were, and looking grey or white (on account of her body being besmeared) with the holy ashes, was white (ie, had made the aged saint's body white) like ashes , *who* was looking adorned or decorated with (or on account of) the matted locks of his hair, *which* were very long (or long-stretching or extending), *which* were yellowish white or pale in colour on account of their hoariness or old age (or the hair of which had become grey and hoary), *which* had (very much) increased in size or

sign or mark of his victory) after having conquered (i e, excelled or surpassed) the entire body or assemblage of the sages or ascetics through (or by the effect or influence of) his (superior) penance, *which* (being collected up together) were like (or looked as though they were) the ropes of moral or religious virtues or merits (or of *holiness or righteousness*), as it were, collected together for the purpose of making or enabling him to ascend or climb up to heaven or the region or world of the immortals, and *which* (being raised or cast up) were like (or looked as though they were) the clusters of *blossoms, or the branching stalks* or shoots and sprouts of flowers, as it were, of the tree of religious merit or moral virtue, that (tree) had grown very long and high, having shot up (*i e*, the clusters of blossoms having shot up) or risen very high (lit 'gone or risen up', 'proceeded forth' etc), *who* was endowed with or possessed of a broad forehead (lit 'the flat surface of the forehead'), *which* had a *tri lineal* mark (or a mark consisting of three slightly curved lines) made on it with the holy ashes, and *which* (as such) was like (*or seemed as though it were*) the flat surface of a huge slab or rock of the Himalaya or *Snow Mountain*, from or through which had proceeded or flowed forth in an oblique or slanting direction, the three streams of the holy Ganges (lit —'going or *flowing through* the three *paths* or *ways'—viz*, the heaven, the earth and the lower regions,—an epithet of the Ganges), as it were, *whose* eyes were being

supported or protected by (*i. e.*, had leaning or resting upon, or overhanging on them) his creeper-like or arched eye brows (lit 'brow creepers'), *which* (eyebrows) were in form like (or resembled) the (two separate) digits of the moon's disc, or the (two separate) crescents of the new moon (with both their pointed ends or horns) turned downwards or upside down and *which* had become flabby or loose on account of the wrinkles (*i. e.*, the natural lines or folds of skin caused by old age) that were (loosely) hanging down from (or that had formed themselves upon) them, *who* had the front part (of his body) or the space in front of him whitened or brightened up with the rays of (light emanating from) his teeth, *which* (rays) were (every now and then, or continually) issuing or flowing forth (lit 'falling down' 'descending'—*i. e.*, proceeding from, or shooting out of, his mouth) on account of the hollow or cavity between his lips (*i. e.*, the hollow or cavity of his mouth) being (so frequently) opened in the course or practice of his constant repetition or pronouncing of the words, letters or syllables of the sacred mystical verses or texts (*i. e.*, of the mystical formulæ), *which* were very pure, *which* (rays) were like the tender shoots or sprouts of (the tree of) Truth, as it were *which* were like the pure or stainless activities or serene functionings or leanings of his senses, as it were, *which* were like the (continuously flowing) streams or currents of the pathetic sentiment or the sentiment of compassion or pity, as

it were, and *who* (in that state, i e., while the rays of light emanating from his teeth were issuing out of his month) seemed or appeared as though he were (the sage) *Janhu* letting off (lit. 'emitting or vomiting forth') the pure stream (i e, the pellucid or clear waters) of the Ganges, as it were,—*who* was never destitute of or separated or free from (i e, was ever or constantly surrounded by) the black bees, *which* were attracted or drawn by his breath (lit 'inspiration or inhaling') that was fragrant with the uninterrupted or continual vapourous emissions or eructations of Soma (drunk by him in the course of his sacrifices), *which* (black bees) were like the (very) letters or syllables incarnate or in bodily form, of (the word) Curse, as it were, *which* were always present near (lit 'placed near together,'—i e, were hovering about in the vicinity of) his face or mouth, and *which* were flashing about (or hovering near him),—*who* had (lit 'was having or putting on,' 'appropriating to him self or 'bearing') a face *which*, on account of his extreme or great emaciation or leanness had the dimples or small natural depressions on his cheeks rendered very deep or made *deeper* still, the chin and the nose of *which* (face) looked or were looking very prominent (lit 'raised higher or still more upwards,'—on account of the extreme depression of the cheeks), the pupils of (the eyes of) *which* (face) were slightly large or raised, or had a somewhat terrific aspect (about them), the (already) thin rows of (hair on the)

eye lashes of *which* (face) were being (still more) shattered (i e, were in the process of decaying or wasting away,—were dropping or shedding off,—very fast), the hollows or cavities of the ears of *which* were covered up or surrounded (lit 'choked up or blockaded,'—hence, closely begirt, invested or fenced in,—i e, were profusely overgrown on all sides) with hair that had grown very long and risen or shot up very high, and the cluster or the thickly grown tuft of hair on the beard (i. e, the thickly grown beard) of *which* (face) reached as far as or hung down to his navel, *who* had or possessed a body, the neck of *which* was thickly surrounded or overspread (lit. 'bound, tied or fastened together,'—i e, was fixed up in its place, being closely secured or surrounded, on all sides) with the veins and arteries of the throat, that were fully stretched like (or as though they were) the reins (lit. 'the ropes') for restraining inwardly the very spirited horses or restive steeds in the shape or form of his (inconstant or unsteady) senses (lit. 'sense horses' or sense steeds), as it were,—the thin or widely apart bony frame of *which* (body) was (made or looking) prominent (lit. 'risen up' or 'elevated'—hence, prominent or projecting owing to its being devoid of flesh), *which* had a pure or white sacred thread hanging down from its shoulders, *which* was not unclean or dark (i.e, was pure and holy and not stained in any way), and *which* (as such) was like or resembled the pure or holy

flowing stream of the Ganges, as it were, *that* (stream) was not turbid or unclean and impure, in *which* (stream) small ripples or wavy undulations were caused or produced by *the force of the wind (which are compared here to* the thin but prominent bony frame of his ribs mentioned before), and in *which* (*i e*, on the surface of which) lotus fibres or the fibres of a lotus stalk or water-lily were floating up (here and there,—which has furnished the comparison thereof to the sacred thread of the sage) ; *who* was revolving a rosary of beads *made (up) of the pieces of pure crystals* or pebbles, *which* (rosary), while lying in (*i.e.*, passing through) the interstices or intervening spaces of his moving fingers (*as he gradually revolved it*), was *like* the necklace of Saraswati, the goddess of learning (always represented in all things connected with her as being pure white), as it were, strung together or made up of bright and large pearls, and *who* (as such or in that state), with the round or circular pupils of his eyes constantly revolving within them, appeared like (or seemed as though he were) a second or another *Dhruva* or the (fixed or immovable) *polar star*, as it were, having a cluster or group of (other) stars and planets *incessantly or ceaselessly revolving* or made to revolve round it ; *who*, like an old *Kalpataru or celestial tree* (one of the trees of *Swarga* or heaven, or *of Indra's paradise*,—a fabulous tree granting all desires), as it were, being thickly overgrown or heaped up with a large mass or collec-

tion of fully grown or ripened and matured (*i e*, withered or dry and old) creepers, was closely or thickly [lit. 'without (leaving) any intermediate space'] covered over or overspread (lit. 'heaped or piled up') with a prominent (lit rising or lifted up) network of veins, *who* was clothed in (lit. 'covered over with' or 'concealed with,'—*i.e*, was wearing or putting on) a pure or white bark garment resembling silk or *that* resembled silk, *that* (was so white and pure that it) seemed as though it were made of or *with* the (pure white) rays of the moon, *with* the (white) foams of nectar, *with* the widely expanding threads or fibres, or the threads or fibres of an expansion or continuous succession of virtues or good qualities (*i e*, high merits in the form of lotus stalks or in some other bodily form), *that* was pure or holy on account of its having been washed in the waters of the *lake Mānas* or *Mana sarovara*, and *that* (white garment) appeared like (or looked as though it were) a second or another network or chain armour of old age, as it were, *who*, like a heap or mass of fully blown or expanded white lotuses, as it were, looking beautiful on account of the presence near it of a swan or flamingo (lit 'king goose' or 'royal goose,' a sort of white goose with red legs and bill), was being adorned or decorated (*i e*, was looking splendid or ornamented) with or on account of his having by his side or near him, a crystal jar or *Kamandalu* (*i e*, the ascetics' peculiar

water pot or vessel called by that name), or a Kamaṇḍalu *that* was made of crystal and was lying or placed near him, *that* was filled up with the water of the Ganges, and *that* was placed upon a tripod, or 'three-footed' or 'three-legged' stand (*i. e.*, a stand with *three feet*, legs or sticks) ; *who* seemed as though he were making a division of or sharing *his* firmness or steadiness with (that of) the mountains (*i. e., who* was so firm or steady in his behaviour that it seemed as though he bestowed upon the mountains a part or portion of his own firmness, or that the mountains derived their firmness (or stability from him), *his* profound serenity or depth of character (*i. e.*, the quality of being unruffled in mind at all times,— sagacity or earnestness) with the (depth of the) seas or oceans, *his* lustre or effulgence with the (splendour or brilliance of the) sun, *his* tranquillity or peace of mind, or peaceful mildness with the (coolness of the) moon (lit. 'having cold rays' or the 'cool-rayed' one), and *his* purity or freedom from (all sorts of physical and moral) stain or sin with the (absence of dirt from the) sky [Briefly the meaning is this: 'He was *so* firm or steady on his path of virtue or righteousness, *so* serene or unruffled in his mind, *so* effulgent or splendidly bright in his external aspect, *so* mild or tranquil in his behaviour, and *so* pure or free from any moral stain or sin, *that* it seemed as though he were sharing all these virtues with, or had bestowed a part or fractional share thereof respectively to, the

mountains as regards their stability or immovable position, the *seas* or *oceans* in regard to their profound depth the *sun* in regard to its brightly burning or fierce splendour or brilliance, the *moon* as regards its coolness, and the *sky* in regard to its clearness or freedom from, or absence of any dirt The poet fancies that all these agencies of nature seemed to derive their respective virtues from the corresponding ones of the great sage, as it were],—*who*, having (or inasmuch as he had) attained to the position of highest eminence or rank among the *twice born ones* or *Brāhmanas*, through or by means of his own superhuman powers or great religious virtues (or through the strength or might of his own virtues), was like (Garuda) the son of Vinata, as it were, who had acquired sovereignty or mastery and kingly power over the (whole class or kingdom of) *birds*, through or by means of his own strength or puissance (i e, through his own great power and might), *who*, like Brahma (lit the 'lotus seated,' 'one having a lotus for his seat'), as it were, who is the head or the first progenitor (i e, the propounder or promulgator) of (all the four) religious orders was the presiding head of (lit, a religious father or teacher,—a spiritual teacher of the highest rank in) the hermitage, or the religious order (obtaining in it), *who*, like an old sandal wood tree, as it were that was irregularly crowded up or full of its fibrous roots which were (rendered or made to look) white on account of their

being covered over with the sloughs of snakes, was beset with (i e, had or bore on his head) locks or tufts of matted hair that were white or grey in colour like the slough of a snake, *who*, like an excellent or admirable elephant (or an elephant possessed of all the auspicious signs or marks), as it were, having his ears and tail hanging down, had the hair of (or on) his ears hanging down (from them), *who* like Brihaspati (the preceptor of the gods), as it were, who had brought up *Kacha* (his own son) from his birth, [or up till his (second) birth or the time of his investiture with the sacred thread (after which he was sent to Shukracharya, the great preceptor of the demons for learning the सजीविनी विद्या, i e, acquiring the knowledge of '*the science that causes life to revive*',—knowledge of restoring one to life)], had allowed or let his *hair* to grow from or since his birth, *who*, like day, as it were, having had the early or first (i e, the beginning or opening) part of it made bright or resplendent *with* (or on account of) the disc or orb of the rising sun, had his face shining or radiant *like* the disc or orb of the rising sun *who*, like the autumnal season, as it were when (or in which) the *rains* are (so) meagre or suppressed (or, having its rains destroyed, suppressed or greatly diminished,—referring to the fact that there is practically no rain in that season) had (many of) the *years* (of his life) expended or worn away (i e, much of his age had declined away), to *whom*, like

Shantanu, as it were, who loved or had (his son) Priya-vrata or Bhishma (lit 'vow-loving') dear to him, the vow of speaking the truth was dear, or who was fond of or loved his vow of speaking the truth, *who*, like the palm of the hand of Ambikā or Parvati (the Consort of Shiva), as it were, which was clever or skilful in covering or enclosing (lit seizing or laying hold of) the round eye (lit the circumference or circle of the eyes) of Rudra or Shiva (in sport), was clever or proficient (*i e*, thoroughly skilled, conversant or experienced) in the handling or manipulation (*i e*, the taking or taking hold) of the rosary made of the Rudraksha berries (lit 'Rudra eyed,' a kind of tree, the berries of which are used for making rosaries), *who*, like the sun during the cold or winter season, as it were, when it has had its contact or proximity brought about or produced with the *Northernly Direction* [or it might mean when it has had its non-attachment or freedom from the contact or proximity of the *North Direction* effected or fully brought about (or attachment or contact etc, avoided)] had put on an upper garment, *who*, like the submarine fire [lit, the 'mare s fire,'—*Vadavā* meaning a 'mare,' and *Anala* 'fire,'—submarine fire or the fire of the lower regions fabled to be at the South pole and not extinguishable by the sea water], as it were, constantly or always having the waters (of the sea) as its food (for consumption) [*i e*, continually feeding upon, burning or consuming the waters of the sea], always had milk

(alone) as his food (*i. e.*, who always subsisted or lived on milk alone);—*who*, like an empty or deserted city or town, as it were, having houses that are or in which the houses are,—lit. a refuge—place of refuge or sanctuary—a house, abode or habitation—resting-place etc.) ruined or gloomy—looking miserable or melancholy (*i. e.*, *without* any external charm) *without* a master or natural protector, and *fallen* into a bad or dilapidated state, was a place of refuge or shelter, or afforded protection, to the poor or needy (*i. e.*, those who are either indigent or afflicted and distressed), to those having no master or natural protector (*i. e.*, the fatherless or helpless ones), and to the distressed or afflicted ones) (*i. e.*, those fallen into adversity or misfortune);—and *who*, like Shiva [lit. the 'Lord of the 'animals,'—or according to others, 'Lord of a servant named Pashu,'—an epithet of the later *Rudra* (Rudra-Shiva), or of a similar diety,—here Shiva], as it were, having his body (made)whitish or yellowish-white (in colour) with the (application or besmearing of the) holy ashes, and embraced by *Umā* (his consort), had his body covered or closely invested (*i. e.*, thickly overspread or overgrown) with the short soft hair that was grey or pale in colour with (or like) the

३९--अवलोक्य चाहमचिन्तयम् । अहो प्रभावस्तपसाम् । इयमस्यशान्तापि मूर्तिरुत्तप्तकनकावदाता परिस्फुरन्ती सौदामिनीव चक्षुषः प्रतिहन्ति तेजांसि । सततमुदासीनापि महाप्रभावतया भयमिवोपजनयति प्रथमोपगतस्य । शुष्कनलकाशकुसुमनिपतितानलचटुलवृत्ति नित्यमसहिष्णु तपस्विनां तनुतपसामपि तेजः प्रकृत्या भवति किमुत सकलभुवनतलवन्दितचरणानामनवरततपःक्षपितमलानां करतलामलकफलवदखिलं जगदालोकयतां दिव्येन चक्षुषा भगवतामेवंविधानामघक्षयकारिणाम् । पुण्यानि हि नामग्रहणान्यपि महामुनीनाम् । किं पुनर्दर्शनानि । धन्यमिदमाश्रमपदमयमधिपतिर्यत्र । अथवाभुवनतलमेव धन्यमखिलमनेनाधिष्ठितमवनितलकमलयोनिना । पुण्यभाजः खल्वमी मुनयः यदहर्निशमेनमपरमिव नलिनासनमपगतान्यव्यापारा मुखावलोकननिश्चलदृष्टयः पुण्याः कथाः शृण्वन्तः समुपासते । सरस्वत्यपि धन्या यास्य तु सततमतिप्रसन्ने करुणाजलनिस्यन्दिन्यगाधगाम्भीर्ये रुचिरद्विजपरिवारा मुखकमलसंपर्कमनुभवन्ती निवसति हंसीव मानसे । चतुर्मुखमुखकमलवासिभिश्चतुर्वेदैः सुचिरादिव द्वितीयमिदमपरमुचितमासादितं स्थानम् । एनमासाद्य शरत्कालमिव कलिकालजलदसमयकलुषिताः प्रसादमुपगताः पुनरपि जगति सरित इव सर्वविद्याः । नियतमिह सर्वात्मना कृतावस्थितिना भगवता परि-

भूतकलिकालविलसितेन धर्मेण न स्मर्यते कृतयुगस्य । धरणितलमनेनाधिष्ठितमालोक्य न वहति नूनमिदानीं सप्तर्षिमण्डलनिवासाभिमानमम्बरतलम् । अहो महासत्त्वेयं जरा यास्य प्रलयरविरश्मिनिकरदुर्निरीक्ष्ये रजनिकरकिरणपाण्डुरशिरोरुहे जटाभारे फेनपुञ्जधवला गङ्गेव पशुपतेः क्षीराहुतिरिव शिखाकलापे विभावसोर्निपतन्ती न भीता । वहलाज्यधूमपटलमलिनीकृताश्रमस्य भगवतः प्रभावाद्भीतमिव रविकिरणजालमपि दूरतः परिहरति तपोवनम् । एते च पवनलोलपुञ्जीकृतशिखाकलापा रचिताञ्जलय इवात्र मन्त्रपूतानि हवींषि प्रतिगृह्णन्त्येतत्प्रीत्याशुशुक्षणयः । तरलितदुकूलवल्कलोयं चाश्रमलताकुसुमसुरभिपरिमलो मन्दसंचारी सशङ्क इवास्य समीपमुपसर्पति गन्धवाहः । प्रायो महाभूतानामपि दुरभिभवानि भवन्ति तेजांसि । सर्वतेजस्विनामयं चाग्रणीः । द्विसूर्यमिवाभाति जगदनेनाधिष्ठितं महात्मना । निष्कम्पेव क्षितिरेतदवष्टम्भात् । एष प्रवाहः करुणारसस्य संतरणसेतुः संसारसिन्धोराधारः क्षमाम्भसां परशुस्तृष्णालतागहनस्य सागरः संतोषामृतस्योपदेष्टा सिद्धिमार्गस्यास्तगिरिरसद्ग्रहस्य मूलमुपशमतरोर्नाभिः प्रज्ञाचक्रस्य स्थितिवंशो धर्मध्वजस्य तीर्थं सर्वविद्यावताराणां वडवानलो लोभार्णवस्य निकषोपलः शास्त्ररत्नानां दावानलो रागपल्लवस्य महामन्त्रः क्रोधभुजङ्गस्य दिवसकरो मोहान्धकारस्यार्गलाबन्धो नरक-

द्वाराणां कुलभवनमाचाराणामायतनं मङ्गलानामभूमिर्मदविकाराणां दर्शकः सत्पथानामुत्पत्तिः साधुताया नेमिरुत्साहचक्रस्याश्रयः सत्त्वस्य प्रतिपक्षः कलिकालस्य कोशस्तपसः सखा सत्यस्य क्षेत्रमार्जवस्य प्रभवः पुण्यसंचयस्यादत्तावकाशो मत्सरस्यारातिर्विपत्तेरस्थानं परिभूतेरननुकूलोभिमानस्यासंमतो दैन्यस्यानायत्तो रोषस्यावशी विषयाणामनभिमुखः सुखानाम्। अस्य भगवतः प्रसादादेवोपशान्तवैरमपगतमत्सरं तपोवनम्। अहो प्रभावो महात्मनाम्। अत्र हि शाश्वतिकमपहाय विरोधमुपशान्तात्मानस्तिर्यञ्चोपि तपोवनवसतिसुखमनुभवन्ति। तथाहि। एष विकचोत्पलवनरचनानुकारिणमुत्पतचारुचन्द्रकशतं हरिणलोचनद्युतिशबलमभिनवशाद्वलमिव विशति शिखिनः कलापमातपाहतो निःशङ्कमहिः। अयमुत्सृज्य मातरमजातकेसरैः केसरिशिशुभिः सहोपजातपरिचयः प्रक्षरत्क्षीरधारमापिबति कुरंगशावकः सिंहीस्तनम्। एष मृणालकलापाशङ्किभिः शशिकरधवलं सटाभारमामीलितलोचनो बहु मन्यते द्विरदकलभैराकृष्यमाणं मृगपतिः। इदमिह कपिकुलमपगतचापलमुपनयति मुनिकुमारकेभ्यः स्नातेभ्यः फलानि। एते च न निवारयन्ति मदान्धा अपि गण्डस्थलीभाञ्जि मदजलपाननिश्चलानि मधुकरकुलानि जातदयाः कर्णतालैः करिणः। किं बहुना। तापसाग्निहोत्रधूमलेखाभिरुत्सर्पन्तीभिरनिशमुपपादितकृष्णा-

जिनोत्तरासङ्गशोभाः फलमूलभृतो वल्कलिनो निश्चेतनास्तरवोपि सनियमा इव लक्ष्यन्तेस्य भगवतः। किं पुनः सचेतनाः प्राणिनः।

३९—अवलोक्यचाहमचिन्तयम्—दृष्ट्वाचिन्तितवान् ॥ अहोप्रभावस्तपसाम्—तपश्चर्य्याणाम्। प्रभावः—महिमा। इयम्—एषा। अस्य—जावालेः। शान्तापि—शमयुतापि। मूर्त्तिः। उत्तप्तकनकावदाता—सन्तप्तसुवर्णनिर्मला। परिस्फुरन्ती—प्रकाशमाना। सौदामिनीव—विद्युदिव। सुदाम्ना अद्रिणा एकदिक् इति सौदामिनी। तेनैकदिगिति अण् प्रत्ययः। चक्षुषः। तेजांसि—प्रकाशान्। प्रतिहन्ति—नाशयति। सततम्—निरन्तरम्। उदासीनाऽपि—निरपेक्षापि। महाप्रभावतया—प्रभूतप्रतापवत्तया। प्रथमोपगतस्य—पूर्वमत्रोपस्थितस्य। मम। भयमिव। उपजनयन्तीव—करोतीव। तनुतपसामपि—स्वल्पतपसामपि। तपस्विनाम्—तापसानाम्। तेजः—प्रभावः। शुष्कनलकाशकुसुमनिपतितानलचटुलवृत्ति। नीरसनलतृणकाशपुष्पगतवह्निचञ्चलव्यापारम्। शुष्केषु नलेषु च काशकुसुमेषुनिपतितोऽनलः तद्वत् चटुलावृत्तिर्यस्य तत्। नित्यम्—सदा। असहिष्णु—असहनशीलम् सद्योदहमित्यर्थः। सह्+इष्णुच्। लुटि सोढा लुङि असाक्षीत्, असोढाम् इत्यादि। लृटि सहयति॥ प्रकृत्या स्वभावेन। दुःसहम्—दुर्+सह्+खल् दुःसहम्। भवति—विद्यते। किमुत—किम्पुनः। सकलभुवनवन्दितचरणानाम्—सर्वलोकपूजितपादानाम्। अनवरततपःक्षालितमलानाम्—अविरतपुण्यवारिमार्जितमलोमसानाम्। अनवरतं तपांसि एव सलिलानितैः क्षालितानि मलानियैः तेषाम्। करतलामलकवत्—पाणितलस्थितधात्रीफलमिव। करः तस्य तलं तत्रस्थितमामलकं तद्वत्। अखिलं—समस्तम्। जगत् दिव्येन—स्वर्गीयेण। च-

चुषा—ज्ञानलोचनेन आलोकयताम्—पश्यताम् । एवं विधानाम्—पूर्वं विशेषणविशिष्टानाम् । अघक्षयकारिणाम्—पापौघविध्वंसिनाम् । भगवताम्—महामुनीनाम् महर्षीणाम् । नामग्रहणान्यपि—अभिधेयोच्चारणान्यपि । पुण्यानि—पवित्राणि । किम्पुनर्दर्शनानि साक्षात्काराः । इदम् आश्रमपदम्—महामुनिस्थानम् । धन्यम्—प्रशस्ततरम् । यत्र—आश्रमे । अयमधिपतिः । असौजाबालिः । अथवा । अवनितलकमलयोनिना—भूमण्डलब्रह्मणा । अवनितले कमलयोनिरिवतेन । अनेन—जाबालिना । अधिष्ठितम्—सहितम् । भुवनतलमेव । धन्यम् पुण्योपेतम् । अमीमुनयः—पुरस्थिताः ऋषयः । पुण्यभाजः—परमपावनाः । यत्—यतः । अहर्निशम्—रात्रिन्दिवम् । अपरम्—द्वितीयम् । नलिनासनमिव—विधातारमिव । एनम्—जाबालिम् । अपगतान्यव्यापाराः । दर्शनपरायणाः । मुखावलोकननिश्चलदृष्टयः—दर्शनस्तिमितलोचनाः । पुण्याः कथाः—इतिहासान् । शृण्वन्तः—आकर्णयन्तः । समुपासते—सेवन्ते । सरस्वत्यपि—वाग्देव्यपि । धन्या । या । अस्य—जाबालेः । सततम् । अतिप्रसन्ना परमानुग्रहवती । करुणाजलनिःष्यन्दिनी—दयावारिवर्षिणी । अगाधगाम्भीर्ये—अपरिमितागाधत्ववति । मानसे चेतसि—पक्षे तदाख्यसरसि । रुचिरद्विजपरिवारः—उत्तमविप्रच्छात्रपरिजनाः—पक्षे सुन्दरपक्षि कुटुम्बिनः । मुख कमल सम्पर्कसुखम्—पद्मामनसंसर्गहर्षम् । अनुभवन्ती—भुञ्जती । राजहंसीव—मरालीव । निवसति । तिष्ठति । चतुर्मुखमुखकमलवासिभिः—विधातृपद्मानननवासशीलैः । चतुर्वेदैः—चतुःसंख्यकश्रुतिभिः । इदम् द्वितीयम् अन्यत् । स्थानम् । सुचिरादिव—बहुकालात् । आसादितमिव—प्राप्तमिव । सर्वविद्याः—सकलवेदादिविज्ञानानि । एनम्—जाबालिम् । आसाद्य । प्राप्य । कलिकालजलधरसमयकलुषिताः—कलियुगसमयवारिदकालमलिनाः । पक्षे दूषिता ।

कलिकालः जलधर समय इव तेन कलुपिताः। जगति—संसारे सरित इव—नद्यइव। पुनरपि—भूयोऽपि। प्रसादं निर्दोषताम्। पक्षे निर्मलताम्। उपगता—प्राप्ता। इह—आश्रमे। नियतम्—नियमेन। सर्वात्मना—साकल्येन। कृतावस्थितिना—निवसता। भगवता महानुभावेन। परभूतकलिकालविलसितेन। तिरस्कृतचतुर्थयुगलमयचेष्टितेन। परिभूतं कलिकालस्य विलसितं येन तेन। धर्मेण—पुण्येन। कृतयुगस्य—सत्ययुगः। न स्मर्य्यते—नास्मृतिंनीयते। अनेन। अधिष्ठितम्—सहितम्। धरणीतलम्—भूमण्डलम्। आलोक्य। लोक्—लिटि लुलोक—लुङि अलोकिष्ट। अम्बरतलम्—आकाशमण्डलम्। सप्तर्षिमण्डलनिवासाभिमानम्—मरीच्यादिऋषिसमूहस्थिति मानम्। इदानीम्। न वहति—ना धारयति। अहो—आश्चर्य्यम्। इयम्—एषा। जरा—वार्धक्यम्। महासत्वा—परमबलशालिनी। अस्य—जावालेः। प्रलयरविकरनिकरदुर्निरीक्ष्ये—युगान्तकालदिवाकररश्मिपुञ्जदुर्दर्शे। प्रलयेरविकराणां निकरस्तद्वद्दुर्निरीक्ष्यस्तस्मिन्। रजनिकरकिरणपाण्डुशिरोरुहे—निशानाथमयूखधवलकेशे। रजनिकरस्यकिरणवत् पाण्डवः शिरोरूहाः यस्यतस्मिन्। जटाभारे—सटासमूहे। फेनपुञ्जधवला—समुद्रडिण्डीरराशिशुभ्रा। फेनपुञ्जवत् पक्षे फनेपुञ्जैः धवला सा। पशुपतेः शिवस्य। जटाभारे—गङ्गा इव विभावसेाः—वन्हेः। सूर्य्यवन्ही विभावसू इत्यमरः शिखाकलापे—ज्वालानिकरे क्षीराहुतिरिव—दुग्धमयहव्यमिव। निष्पतन्ती—पतिता न भीता। भी लिटि विभाय, विभयांचकार। लुङि—अभैषीत्, अभैष्ट॥ वहलाज्यधूममलिनीकृताश्रमस्य—प्रचुरसर्पिर्हविर्धूम्रकृष्णीभूतस्थानस्य। भगवतः जावालेः। प्रभावात्—महिम्नः। भीतमिव। तपोवनम्—तपश्चर्यास्थानम्। रविकिरणजालमपि—दिवानाथरश्मिराशिमपि। दूरतः—आरात्। परिहरति—निवारयति। एते च—पुरस्थिताः।

आशुशुक्षणिः—वन्हयः। आशु—त्वरितंशोषयति स आशुशुक्षणिः॥ पवन लोलपुञ्जीकृत शिखाकलापाः—वातचपलराशीकृतज्वालासमूहाः। पवनेन लोलाः पुञ्जीकृताः शिखाकलापाः येषांते। रचिताञ्जलय इव—उत्तोलितयोजितपाणिद्वया इव॥ मंत्रपूतानि। हवींषि—हव्यानि। गृह्णंति—आददते। एतत्प्रोत्या—मुनिप्रणयेन। तरलितदुकूलवल्कलः—कम्पितक्षौमवल्कलः। तरलितः दुकूलवद्वल्कलोयेन सः। आश्रमलताकुसुमसुरभि परिमलः—मुनिस्थानवल्लिपुष्पगंधः। मन्दमन्दसञ्चारी—अतिमन्दगामी। गंधवाहः—अनिलः। अस्य संशङ्कइव सन्दिग्धइव। समीपम्—उपसर्पति। गच्छति। महाभूतानामपि—सिंहादीनामपि। तेजांसि—प्रभावाः। प्रायः—बाहुल्येन। दुरभिभवानि—ग्रनतिक्रमणीयानि। अयञ्चसर्वतेजस्विनाम्—सकलतापसानाम्। अग्रणीः—प्रधानः। अनेन महात्मना—अमुना महानुभावेन। अधिष्ठितम्। जगत्—भुवनम्। द्विसूर्य्यमिव—रविद्वयोपेतम् इव। आभाति—राजते। एतदवष्टम्भात्—जावालि समाश्रयात्। क्षितिः—भूः। क्षि—लिटिचिक्षाय। लुङि अक्षैपीत्। निष्कम्पेव—निश्चलेव। अत्रोत्प्रेक्षालङ्कारः सत्यामपि अचलायाम् भूमौ तथात्वेनोत्प्रेक्षिता॥ एकः असौ। करुणारसस्य—दयावारिणः। प्रवाहः—ओघः। संसारसिंधोः—जगत्सागरस्य। सन्तरणसेतुः—पारगमनावलम्बनम्। क्षमावारीणाम्—क्षान्तिजलानाम्। आश्रयः। तृष्णालतागहनस्य। विषयभोगाभिलाषवल्लिवनस्य। तृष्णा एव लताः तासां गहनं तस्य। परशुः—कुठारः। सन्तोषामृतरसस्य—तुष्टिपीयूषद्रवस्य। सन्तोषः अमृतमिव रसः—तस्य। सिद्धिमार्गस्य—मोक्षपथस्य। उपदेष्टा—शिक्षकः। असद्ग्रहस्य—दुष्टनक्षत्रस्य अस्तगिरिः अस्ताचलः। उपशमतरोः—शान्तिवृक्षस्य। मूलम्—कारणम्। प्रज्ञानचक्रस्य—विज्ञानरथाङ्गस्य। नाभिः—अक्षः। धर्मध्वजस्य

पुण्यकेतोः। प्रासादः—सौधः। सर्वविद्यावताराणाम्—सकल-प्रज्ञानप्रवेशानाम्। तीर्थम्—घट्टः। यथा घट्टमाश्रित्य लोकाः वारिषु प्रविशन्ति तथा शिष्याणांनिखिलविद्यासु प्रवेश एतत्स-माश्रयेण। लोभार्णवस्य गृध्नुतासागरस्य। वडवानलः—वाड-वाग्निः। शास्त्ररत्नानाम्—दर्शनमाणिक्यानाम्। निकषोपलः—परीक्षापाषाणखण्डः। रागपल्लवस्य—विषयाभिलाषपत्रस्य। दावानलः—वनवन्हिः। दावस्यानलः सः। क्रोधभुजङ्गस्य—कोपसर्पस्य। महामंत्रः—प्रौढमंत्रणम्। मोहांधकारस्य—अज्ञा-नतिमिरस्य। मोहः अंधकार इव तस्य। दिवसकरः—सूर्य्यः। दिवस+कृ+टः। दिवसकरः। नरकद्वाराणाम्—निर्ऋतिप्रवेश-मार्गाणाम्। अर्गलबंधः कपाटबंधकः कीलकः। आचाराणाम्—सत्कर्मणाम्। कुलभवनम्—चिरन्तनगृहम्। मङ्गलानाम्—शुभ-कर्मणाम्। आयतनम्—स्थानम्। मदविकाराणाम्—अहङ्कार जन्यविकृतीनाम्। अभूमिः—अविषयः। सत्पथानाम्—धर्म-कार्य्याणाम्। दर्शकः—उपदेष्टा। साधुतायाः—सौजन्यस्य। उत्पत्तिः—प्रसूतिस्थानम्। उत्साहचक्रस्य—उद्यमसंघस्य। नेमिः—प्रान्तदेशः। सत्त्वस्य—तन्नामकगुणस्य रजस्तमोभि-न्नस्य॥ आश्रयः। कलिकालस्य—चतुर्थयुगस्य—प्रतिपक्षः—शत्रुः। तपसः—तपस्यायाः। कोशः—आकरः। सत्यस्य—यथा-र्थस्य। सखा—सहायकः। आर्जवस्य—सरलतायाः। क्षेत्रम्—विषयः। पुण्यसञ्चयस्य धर्मसंग्रहस्य। प्रभवः—कारणम्। मत्सरस्य—द्वेषस्य। अदत्तावकाशः—अविषयः। विपत्तेः—विपदः। अरातिः—रिपुः। परिभूतेः—परिभवस्य। परि+भू+अप् परिभवः। अस्थानम्—अभूमि। अभिमानस्य—अहङ्का-रस्य—प्रतिकूलः—द्वेष्टा। दैन्यस्य—खेदस्य—वा कार्पण्यस्य। असम्मतः—विरुद्धः। रोषस्य—क्रोधस्य। अनायत्तः—परा-धीनः। सुखानाम्—विषयरागाणाम्। अनभिमुखः—अननु-

कुलः। अस्य—जाबालेः। भगवतः॥ प्रभावादेव—महिमत एव। अशान्तवैरम्—अपगतसापत्न्यम्। अमत्सरम्—विद्वेषशून्यम्। तपोवनमस्ति। अहो महात्मनां प्रभावः। अत्रहि—आश्रमे। तिर्यञ्चोऽपि—पश्वादयोऽपि। तिरोऽञ्चतीति तिर्यङ्। तिरस्+अञ्च्+क्विन्। तिरसस्तिर्यादेशः। उपशान्तान्तरात्मानः—प्रशमितान्तःकरणाः। शाश्वतिकम्—शश्वद्भवम्। विरोधम्—वैरम्। अपहाय—त्यक्त्वा। तपोवनवसतिसुखम्—तपस्यावनवासजन्यमुदम्। अनुभवन्ति—सेवन्ते। तथाहि। एष—अयम्। विकचोत्पलवनरचनानुकारिणम्—विकसत्पद्मविपिनमञ्जीभावनिर्माणसदृशम्। विकचानामुत्पलानां वनस्य रचनायाः अनुकारी तम्। उत्पतच्चारुचन्द्रकशतम्—उद्गच्छद्मनोहरमेचकबहुलम्। उत्पतन्ति चारूणि चन्द्रकशतानि यस्मिन् तम्। हरिणलोचनद्युतिशबलम्—मृगनयनकान्तिमिश्रितम्। अभिनवशाद्वलम्—नवीनशष्पदेशम्। शद्+ड्वलच् शाद्वलः। इव। आतपाहतः—सूर्यसन्तापपीडितः॥ निःशंकम्। असंशयम्। शिखिनः—मयूरस्य कलापम्—राशिम्। विशति अन्तर्गच्छति। अयम्। कुरङ्गशावकः—मृगशिशुः। मातरम्—जननीम्। उत्सृज्य—त्यक्त्वा। अजातकेसरैः—अनुत्पन्नग्रीवाकेशैः। केसरिशिशुभिः—सिंहशावकैः। सह—साकम्। उपजातपरिचयः—उत्पन्नसौहार्दः सन्। प्रक्षरत्क्षीरधारम्—स्यन्दमानदुग्धम्। सिंहीस्तनम्—सिंहभार्याचूचुकम्। पिबति—धयति। एष। मृगपतिः—सिंहः। मृणालकलापाशंकिभिः—विसकिसलयसमूहसन्देहिभिः। मृणालानां कलापमाशंकते तैः। द्विरदकलभैः—गजसुतैः। आकृष्यमाणम्—आमीलितलोचनः—ईषन्निमीलितनयनः। शशिकरधवलम्—इन्दुकिरणशुभ्रम्। सटाभारम्—जटासमूहम्। बहु—अधिकम्। मन्यते—आद्रियते। इदम्—अपगत चापलम्—दूरीभूतचाञ्चल्यम्। कपिकुलम्—वानरवृन्दम्। स्नातेभ्यः—कृतस्नानेभ्यः।

मुनिकुमारकेभ्यः—ऋषिसुतेभ्य. । फलानि—प्रसवान् । उपनयति– प्रापयति । यावद्दाति । एते । मदांधा अपि । मत्ता अपि । करिणः । गजाः । सञ्जातदयाः । प्राप्तकरुणाः । गण्डस्थलीभाजिकटप्रदेशमग्नानि । गण्ड एव वा गण्ड स्थलीव तं भजन्तीति तानि । मदजलपान निश्चलानि दानवारिग्रहणस्थिराणि । मधुकरकुलानि—भ्रमरकदम्बान् । कर्णतालैः श्रोत्रताडनैः । न—निवारयन्ति—न दूरीकुर्वन्ति । किंबहुना । अधिकवर्णनेनालम् । तापसाग्निहोत्रधूमलेखाभिः—तपस्विहवनधूम्रराजिभिः । तापसानामग्निहोत्रस्य धूमस्य लेखास्ताभिः । उपसर्पन्तीभिः—उपतिष्ठन्तीभिः॥ अनिशम् निरन्तरम् । उपपादितकृष्णाजिनोत्तरासंगशोभाः—कृतकृष्णसारचर्मनिर्मितोत्तरीयसंसर्गमण्डनाः । उपपादिता कृष्णाजिनस्य उत्तरासङ्गस्य शोभा यैस्ते । फलमूलभृतः । प्रसवमूलककन्दधारिण· । वल्कलिनः—वल्कवस्त्रवन्तः । वृक्षत्वक्शालिन· । निश्चेतना·—चैतन्यरहिताः । तरवोऽपि—वृक्षा अपि । अस्य—भगवतः स्वामिनः—जाबालेः । सनियमा इव—व्रतिन इव । लक्ष्यन्ते—दृश्यन्ते । सचेतनाः—प्राणिन· । गुणिन — गुणवन्ता । पुनः किम्—भूयः न वाच्यं किमपि ।

39. *And having seen or observed (all this or him),* I thought within myself (or began to reflect or revolve in my mind—thus)· 'Oh! The greatness or majestic power of penances or (the practice or observance of) religious austerities! Here (lit. 'this') is the *form or body of this (great ascetic),* which, though calm or tranquil (*i. e.,* quiet-looking), yet being bright or brilliant in lustre like well heated gold, repulses or drives back (—repels, keeps or wards off, or beats back) the light or power of vision

(lit the 'lustres or powers') of the eyes (i e, completely dazzles the eyes), like suddenly flashing lightning as it were Though always or ever (remaining) indifferent (lit. 'sitting apart or away from —i e, free from all affection or attachment of any kind), yet, on account of its great majesty or exceedingly mighty power, it creates or produces (i e inspires a sentiment of) fear or awe, as it were, in one who approaches (lit 'come or gone near') him (i e, who happens to be in his presence) for the first time The power or might (lit fiery energy or radiant glory, —i e, spiritual efficacy) even of those ascetics or religious devotees, (the store of religious merit of) whose penance is (but) slight or insignificantly small, naturally has (or is so constituted as to have) a tendency or inclination (by its innate nature) to be restlessly active or moving quickly (lit unsteady or moving, i e, ready to set about its operation) like fire fallen on dried or withered reeds - *kāsha* grass (a species of grass) and flowers, and is always or ever (by its very nature) impatient or unforbearing (of any opposition or obstacle,—or as regards its natural consequences — i e, quickly burns up or destroys whatever happens to come in opposition to it), how much more (so should it not be in the case of the far greater might or power) of those illustrious or glorious sages or ascetics (lit 'venerable ones,' —i e., religious devotees practising penances) of such a kind, *who* have their feet (i e, whose feet are)

respectfully saluted or adored by (people on) the surface of the whole world or of all the (three) worlds or regions, *who* have had their sins or moral impurities or taints removed or cast away (i e, destroyed) by the constant or incessant (practice of) penances *who* (possess or have the superhuman power to) see, with or by means of their divine eye or inspired vision, the whole world like or as though it were (but) a myrobalan fruit (lying) on the palm of their hand (i e, see through it all ever so easily, fully, and distinctly) and *who* destroy or purge away (lit who cause or bring about the destruction of) the sins (of others) Surely even the taking or uttering (i e, the mere mention or repetition) of the names of the great sages or ascetics is holy or meritorious i e, is conducive to one's holiness or purity and virtue) How much more (so) the having of (their actual physical) sight or vision (i e, the going into their presence)? Blessed or happy (i e, lucky or fortunate) is this hermitage or abode of the ascetics, where such a (mighty) one (lit 'this' one,—i. e, such a mighty or great sage) is (at) the head (lit. 'a ruler or regent,'—something like the modern Rector of a religious institute in the west) Or rather the entire world (or the whole of this world,—lit. 'the entire surface of the world') is blessed or lucky, inhabited or occupied (as it is) by this earthly Brahma [lit by this one who is (as it were like the God) Brahma (the 'lotus born') on the surface of (this) earth].

These (lit 'those') ascetics over there are, indeed, the (happy or virtuous) partakers or sharers of the bliss or happiness of religious merit (or moral virtue), inasmuch as or since they, having given up or desisted from (all their) other duties or activities [lit 'having had (all their) other acts or transactions removed or set or laid aside'], and listening to the holy or sacred stories or accounts of past events, with their eyes remaining steadily fixed or motionless (i e, closely intent or attentive) in the act of (or while) seeing or looking at his face, wait or attend (i e, remain in regular or close and near attendance) day and night upon him (lit 'this one), who is like (or seems as though he were) a second or another Brahma (lit the 'lotus seated,' 'one having a lotus for his seat,' or 'whose seat is on a lotus'), as it were Even Saraswati (the personified goddess of learning and wisdom) is blessed or lucky who,—like a female goose or swan, as it were, *being* attended or surrounded (on all sides) by fine or beautiful birds [or having (other) fine or beautiful birds as her attendants around her] *enjoying* or *experiencing* the (pleasure or happiness of the) contact of lotuses (in the shape) of his face, and *living* in the *Mânasa lake*, *that* is always or ever (so) very clear or pellucid (i e, the water of which is always so very clear or transparent, being fully settled down), *that* allows its waters (in the shape or form) of compassion to flow or trickle down, and *that* has a profound or unfathourable depth in

it,—however, lives or dwells in his (lit. 'of this one') *mind, which* is always or ever (so) very pleased or gracious and refined, *which* sheds tenderness or compassion (that is) like water, and the sagacity of *which* is extremely profound (*i e*, which is characterized by so much depth or profundity of his character,—or the serenity of wh'ch is so very deep—lit 'bottomless'), *being* (*i e*, Saraswati being) attended or surrounded by his fine or beautiful teeth (*i e*, having the fine or beautiful teeth of the holy sage as her attendants,—it could also mean 'being surrounded by or having *brilliant Brāhmanas or religious students* as her attendants), and *enjoying* or *experiencing* the (pleasure or happiness of the) contact of his (lit 'of this one') lotus-like face or mouth. This (namely, the mouth of the sage Jābāli) has been found or obtained, as though after a very long time, as the second or another suitable or appropriate place (of abode) by the four Vedas or the Holy Scriptures, which have (so far) been living or dwelling in (lit have been the indwellers or inhabitants of,—the Vedas are said to have sprung from the mouth of the Creator) the lotus-like mouths of Brahmā or the Creator (lit, 'the *four-mouthed*') Having obtained this (great sage), all the (various) sciences or branches of learning in the world, having (previously) been polluted or corrupted (*i e*, rendered rusty or dark and obscure for want of their proper pursuit or study,—contaminated or infected) by the cloudy or rainy-season like (lit. 'the time of

the water givers or clouds,—hence the rainy season) Iron Age, have once again attained to or come upon (lit. 'gone near to', 'approached',—experienced or undergone—i e, become furnished with) brightness or clearness (i e, purity and agreeable lucidity of style etc),—like (so many) rivers, as it were, which (after) having been made or rendered turbid or muddy by the rainy season (in the shape or form) of the Iron Age, have once again become clear or pellucid on having reached the winter or cold season Certainly or decidedly the *Kritayuga* or the *Golden Age* (the first and the most righteous and virtuous of the four ages of the world) is not remembered here (with any regret) by the divine or sacred religious law incarnate (i e the holy observance of the religious law or practice regarded as a glorious divinity in bodily form), *which* has (undoubtedly) taken or made its (fixed or permanent) abode or residence (i e, which abides or dwells,—here in this place or hermitage) with all its heart (or with the *universal soul*,—i e, in its entirety), and *which* has set at naught or defied the wanton gestures or amorous manifestations of the Iron Age (i.e, which has had the sportive dalliance or workings of the iron age despised and over-powered or treated with contempt and disregard) Having seen or found the surface of the earth being inhabited or occupied by this (great sage or ascetic), the sky now will (lit does) surely or indeed not (i e, will no longer) feel or experience (lit. 'bear or carry about it)

the pride or haughtiness (the honourable feeling or consciousness,—i. e, will now surely cease to take pride in or entertain a high opinion of itself as regards the fact that the seven sages live in it), caused or produced by the (fact of the) residence or abode on it of the group or constellation of the '*seven sages*' (i e, the constellation of the 'Great Bear' or Ursa Major). Oh! This old age, which is pure white like a collective mass of foam, is (in deed or really) possessed of great power or courage (lit vigour, energy or a great or noble essence, excellence or might, etc) or is very bold, inasmuch as it (or which) is not afraid or apprehensive of or alarmed and terrified at falling (lit 'while falling') or coming down upon (i e, whitening) the mass or large quantity of matted hair, —*which* (on account of its dazzling brilliance or brightness) is difficult to look or gaze at, like a mass or cluster of the rays of the sun at the time of the universal destruction or dissolution, and the hair (lit 'head growing' or 'growing on head', —i e, the hair of the head) of *which* is whitish or yellowish white in colour like the rays of the moon (lit the 'causer or producer of the night'), —of this (mighty sage or ascetic), *like* the river Ganges, made or looking pure white on account of the (presence on its surface of the) mass of foam, as it were, not being afraid of (or while) falling or coming down upon (i e, while descending or alighting on) the great collective mass or tuft of matted

or other receptacle). And this wind (lit 'the fragrance or smell bearer',—the term also means 'the musk deer'), *which* has stirred or agitated his silk like bark garment (i e, which has caused it to move about, or wave to and fro in the air,—made it tremulous, or has had a tremulous motion imparted to it),—*which* has or is endowed with a sweet smelling fragrance or pleasing and agreeable perfume in it (i e, which is laden with the sweet smelling fragrance) of the flowers of creepers in the hermitage, and *which* is blowing gently or moving slowly (being thus laden with the abundant perfume of the creeper flowers of the hermitage), approaches or moves onward near him (lit. 'creeps near this one'), as though (it were) afraid or inspired with (a certain amount of) fear or apprehension (of him) Generally or for the most part, the fiery splendours or brilliant energetic powers even of the great beings or creatures (such as the lions, tigers, etc), or of the (five) great or primary elements of nature (such as the ether, air, fire, water and earth), are difficult to defie or overpower [or it might also mean the splendours or fiery energetic powers (of those possessing brilliant—spiritual, moral or mystical—forces) are generally or for the most part, difficult to defie or prevail upon even by (lit. 'of' or 'at the hands of') the (five) great or fundamental elements of nature (viz ether, air, fire, water and earth)'] Whereas (lit 'and,—i e, And in fact) this (great sage Jâbâli) is the leader or foremost of all the brilliant ones or those

numerous sacrifices performed therein). [The plain meaning is this The volume of smoke, arising from the burnt offerings at sacrifices in the hermitage, was so dense around it, that the sun's rays did not succeed in breaking through the same This fact strikes the fancy of the poet as though the rays were afraid of the great power or might of the venerable sage and so avoided or tried to keep at a respectable distance from the hermitage] And these sacrificial fires [lit 'being worshipped on account of shining very quickly' or 'causing sorrow (to one's enemies),'—according to Sayana, —hence meaning 'fire' shining forth, wind or air, —a Vedic term rarely used in any classical Sanskrit literature], the mass of the pointed flames of which is or has been made restless or tremulous (i e, tossing or swinging about, quivering or being agitated), and collected together into a heap (or one column) by the wind, being pleased with (or out of their liking, fondness or affectionate regard for) him (lit 'this one'), receive or accept here (in this hermitage) the oblations or sacrificial burnt-offerings, consecrated or purified (i e, made holy) by (the chanting or recitation of the) *Mantras* or the sacred texts or verses (or the mystical syllables or formulæ), as though with their joined or folded hands (or, as though after having formed a hollow or cavity by joining the two hands together and keeping the palms from touching so as to hold the offerings of oblations in it,—like alms in a bowl

or other receptacle) And this wind (lit 'the fragrance or smell bearer',—the term also means 'the musk deer), *which* has stirred or agitated his silk like bark garment (i e, which has caused it to move about, or wave to and fro in the air,—made it tremulous, or has had a tremulous motion imparted to it),—*which* has or is endowed with a sweet smelling fragrance or pleasing and agreeable perfume in it (i e, which is laden with the sweet smelling fragrance) of the flowers of creepers in the hermitage, and *which* is blowing gently or moving slowly (being thus laden with the abundant perfume of the creeper flowers of the hermit age), approaches or moves onward near him (lit 'creeps near this one), as though (it were) afraid or inspired with (a certain amount of) fear or apprehension (of him) Generally or for the most part, the fiery splendours or brilliant energetic powers even of the great beings or creatures (such as the lions, tigers, etc), or of the (five) great or primary elements of nature (such as the ether, air, fire, water and earth), are difficult to defie or overpower [or it might also mean 'the splendours or fiery energetic powers (of those pos sessing brilliant—spiritual moral or mystical—forces) are generally or for the most part, difficult to defie or prevail upon even by (lit 'of' or 'at the hands of') the (five) great or fundamental elements of nature (*viz*, ether, air, fire, water and earth)'] Whereas (lit 'and,—i e, And in fact) this (great sage Jábáli) is the leader or foremost of all the brilliant ones or those

possessed of bright or glorious powers Being inhabited or occupied by this high souled or eminent (sage or ascetic), the earth or the world appears or looks as though it had or were possessed of two suns The earth (stands or remains) motionless or free from shaking as though it were through his support or the support given by him (or, the earth is motionless, as it were, on account of its leaning against or resting upon him,—i e, if the earth is motionless or free from shaking or trembling, it is only due to the support given to it by him) This (great sage or ascetic) is the flowing *stream* of (the water in the shape or consisting of) the emotion or sentiment of compassion or tenderness, the *bridge* for crossing over (or rescuing and carrying or conveying those who resort to him—his pupils and others—safely across) the sea or ocean of (this) world or secular life (lit 'passing through a succession of states',—'the ever going cycle or circle of births and deaths',—'the course or circuit of mundane existence' etc), the *reservoir* (lit 'that which holds or contains',—a vessel or receptacle) or support of the waters of forbearance or patience and endurance, the *hatchet* or small axe of (i e, for cutting down) the thicket or dense wood of creepers (consisting or in the shape) of strong wishes or desires, the *sea* or ocean of the nectar of contentment (i e, contentedness or satisfaction), the *teacher* (i e, a *Guru* or spiritual guide) of the path of success or prosperity and well being (in this, and) of perfection or complete

attainment of final emancipation or supreme felicity (in the other world), the *setting mountain* (i e, the western mountain behind which the sun is said or supposed to set) of idle caprices or false notions, or of an evil or ominous star or inauspicious planet (like Saturn, Mars, etc,—or of a mischievous or wicked trick) the *root* of the tree of tranquillity or calmness, the *navel* or nave of the wheel (hence the centre or essence) of wisdom, the *bamboo* (staff) for supporting (lit 'the bamboo affording stay or support') the banner of righteousness or religious virtue (i e, he is the support or mainstay of religion and virtue), the *sacred bathing place* or sacred place of pilgrimage (in regard to or in respect) of the landing places or ghats (or flights of steps) of all the (various) sciences or branches of learning [i e, as all the flights of steps or the stairs of a landing place or ghat on *the bank of a river, lead to* a sacred place, so all the branches of learning came to him as to a sacred preceptor or teacher, —or, it might mean, he is the landing place for a descent into (the waters of) all the branches of learning, — i e, his pupils *by approaching him easily acquire the* knowledge of all the sciences or branches of learning], the *submarine fire* (or the fire of the lower regions, fabled to be at the South pole, and not extinguishable by the sea waters upon which it feeds) of the ocean of greed or covetousness (i e as the submarine fire devours or consumes the waters of the sea, so did

just as the outer rim of a wheel keeps up the other inner parts thereof in proper order, so he maintained and regulated or kept under proper control all his energetic efforts or exertions) the *rest* or *resting place* (lit 'that on which anything depends or rests'—hence, an asylum, shelter or place of refuge) of the quality of purity or goodness (regarded in philosophy as the highest of the three *Gunas* or fundamental qualities, the characteristic feature of which is to render one in whom it predominates chaste, true honest, wise etc), or of virtue or truth or of strength vigour or energy, or of good or sound sense, the *antagonist* or *adversary* (i e, the enemy or opponent) of the period of *Kali* or the Iron Age (i e of the age of vice and wickedness), the *treasure* or *store* (i e, the store house of the accumulated wealth) of penance or religious austerities (i e, the practice of mental or personal self denial, or the infliction of bodily tortures or mortifications), the *friend* or *companion* (i e, the comrade or associate) of truth (i e, truthfulness) or sincerity, the *place of origin* (i e the land, field or fertile soil,—the place or sacred spot) or the place of pilgrimage of rectitude or honesty (i e, of simplicity or straightforwardness of the propriety of acts or observances, or the open, honest and sincere behaviour), the *source* or *origin* (lit 'the birth or production',—hence, the immediate origin or cause of existence,—the operative or generative cause etc) of the store or accumulation of virtues or

religious merits, *one who never gave room* or *occasion* (lit 'one by whom scope or opportunity was not given') to envy or jealosy (i e, he afforded or made no room for jealosy, or entertained no feelings of grudge or hostility, anger or passion, towards or for any one), the *enemy* (lit the evil spirit that frustrates the good intentions, and disturbs the happiness of mankind,—malignity personified) of adversity or misfortune (i e, just as an evil spirit frustrates the good intentions and disturbs the happiness of men, so did he uproot or remove all misfortunes or avert disasters or mishaps), *no place* (i e, a bad or wrong place for the display or manifestation) of contumely or humiliation (i e, a place where contumely or insult could have no firm footing, or which it could ill afford to remain in,—or, treating him with contempt, disgracing or despising him was as though in a wrong or unsuitable place,—i. e, nobody could insult or humiliate him with impunity), *not agreeable* or *in accord with* (i e, averse or not conformable to) pride or self conceit (i e, haughtiness or arrogance found no favour with or from him), *not approved of* by (i e, averse or contrary to) weakness or melancholy (i e, sorrow or dejection of spirits did not approve of or find favour with him,—'it differed or was dissentient from him,'—the sense is that he was free from the influence of grief, undue humility or depression of spirits etc), *independent* or *uncontrolled* (i e, not subject to the influence or control) of anger or wrath (i e, he was

he all sorts of greed or covetousness), the *touch stone* of (i e, for testing the genuineness or otherwise of) the jewels of sacred scriptural teachings or institutes (or the sacred religious or other scientific works — i e, just as the quality of a jewel is tested on a touch stone so could the various religious or other scientific works or teachings be tested by their reference to him), the *forest conflagration* of (i e for burning down or consuming) the leaves (in the form) of passions or feelings of attachment or effection (or interest of any kind in anything), the *great* or *very efficacious charm* or *spell* (i e, a very sacred or efficacious text or mystical syllable or formula) of (i e, for controlling subduing or keeping in check) the snake of anger or wrath, the *sun* of (i e, for removing or repelling) the darkness (in the shape or form) of delusion or ignorance (i e, spiritual infatua tion or delusion of mind preventing the discernment of truth, —leading men to believe in the reality of worldly objects and to addict themselves to mundane or sensual enjoyment), the *wooden bolt* or *pin* of (i e, for fastening or making secure) the doors or gates of hell (i e, just as a bolt fastens a gate or door, so he shuts off the doors or gates of hell by the preaching and practice of virtue, or by his highly virtuous conduct), the *noble house* or the hereditary home or abode (i e, the worthy receptacle) of the established rules of good conduct or behaviour (or of virtuous conduct, customs or practices), the *receptacle-*

or *resting place* (i e, the support, abode or seat and sanctuary) of all auspicious things, happiness or blessings (i e, of all auspiciousness, good fortunes or omens), *no* (suitable or appropriate) *place* or *object* (lit 'non earth', 'anything but earth', —hence, 'no proper object', 'fit place' or 'suitable ground') of (i e, for holding, —for the display or exercise of) the passions or feelings of emotion or excitement (lit 'change of form or nature', 'alteration or deviation from any natural state') caused by intoxication or wantonness and arrogance (lit pride or conceitedness, petulance, lust or sensual emotion, etc, —the plain meaning, however, is 'that he gave no scope to, nor ever suffered from the evil effects of vain conceits or intoxicating thoughts'), the *door keeper* or *warder* (lit 'one who shows or displays,' —'points out or explains and makes clear', —a skilful man, one conversant with the science or art) of the paths of virtue or truthfulness (i e, of honest or virtuous courses of life, or correct and upright modes of conduct), the *birth place* (i e, the source or origin of simplicity or saintliness (i e, of goodness, piety or righteousness), the *circumference* or edge (i e, the outer rim or felly) of the wheel of zealous resolution or enthusiasm (i e, of strenuous and continued exertion persevering or active and energetic efforts, —the plain sense is this Just as the circumference or rim is the furthest limit of a wheel, so he was the highest embodiment of resolute or enthusiastic exertion,—or,

not docile or tractable to anger,—wrath or anger never had any mastery or upper hand over him,—he was never under their control or influence), *not under or subject to the will or power* of (i e, uninfluenced or not enslaved by) the objects of senses or the worldly pleasures or pursuits (i e, the latter could exercise no control or influence over him), and (lastly, this—great sage or ascetic—is) not *friendly or favourably disposed or inclined* towards pleasures or enjoyments [of this world,- lit 'with his face not directed or turned to wards (worldly) pleasures or comforts'] The penance grove or forest (i e, the hermitage) has had (all its feelings of) animosity or natural hatred or hostility suppressed or put down (i. e, is free from all natural strife or quarrel, which has been pacified or appeased in it), and (those of) jealosy or malice and spite removed or taken away from it, as though mainly through the good grace or kind favour of this venerable or illustrious sage Oh! The (great or wonderful) power or might (i e, the greatness or spiritual puissance) of the great or high-souled ones (i e., of the eminent or distinguished, powerful or magnanimous sages or ascetics)! For, or inasmuch as, here (in this hermitage or penance grove), even the birds or lower animals, giving up or leaving aside (i e, having abandoned) their constant or eternal (lit permanent or perpetual,—hence, natural or instinctive, inborn or standing) hostility or antagonism, and (having or) with their minds or inner souls

pacified or made tranquil and quiet, enjoy or experience the pleasure or happiness of a residence or abode in the penance grove or hermitage For instance, here is a snake (lit 'this snake' over here), which, being oppressed by heat, or having been struck or afflicted with the (blazing) heat of the sun, or the hot or scorching sunshine, fearlessly or without any misgiving or apprehension, enters into (the shade of or under) a peacock's tail (as consisting of a multitude of single feathers), *which* (tail) resembles or looks like (lit imitates) the natural formation or arrangement of a thick bed or cluster of fully blown or expanded blue lotuses or water lilies *which* has hundreds of pretty or fine little eyes or small moonlike spots, rising or flashing up (lit 'flying up') in it, and *which* is variegated like the appearance (*i e*, the beauty or lustre) of the eyes of a deer,—as though it (*i e*, the tail of the peacock) were (merely) a spot abounding in fresh green grass This fawn or young one of a deer or antelope (*i e*, this young deer over here), having left or quitted its dam or mother, and had an acquaintance or familiarity (*i e*, intimacy, familiar intercourse or friendship) made or produced with the cubs or young ones of a lion (lit of one 'having a mane'), *which* (cubs) have not (yet) had (their) manes grown sucks the breast or udder of the lioness, from which a stream of milk is dripping (*i e* is trickling forth) or oozing out (or which udder has a stream of milk trickling forth or oozing out of it) Here is a lion

(lit 'lord of the beasts'), who, having had the mass or large quantity (or the great bulk) of hair on his mane (or having his mane, consisting of a thick mass of hair), that is white like the rays of the moon, being pulled at (lit 'being attracted or drawn'), with his eyes closed (in confidential ease or repose), by (i e, the hair of his mane being pulled at by) the young ones of elephants (lit of those *'two toothed* or *two-tusked'*) suspecting it (i e, the mane, to be a collection or bundle of lotus fibres or fibres of lotus stalks, treats the act with an apparent approval or approbation (lit 'considers, regards or values it highly', 'thinks much of',—i e, approves of it and does not get angry or furious at them) This troop or assemblage of monkeys over here or in this place, having given up or desisted from their fickle minded or mischievous activities (i e with their natural fickleness or quick naughty movements having ceased or departed, or been removed away from them), brings near or offers fruits to the young boys of the ascetics or ascetic youths who have taken their baths or performed their ablutions And these elephants (over here), even though blind through ruttishness or intoxication (i e, though highly or deeply infatuated on account of their being in rut), do not, on account of pity or compassion being aroused or produced in them, prevent or drive away (i e, ward or keep off, or defend themselves against), with the flapping of their ears, the swarms of bees (lit the 'honey-makers'),

that resort or betake themselves to (i e frequent or cling to) the region of their temples (overflowing with ichor), and are motionless on account of their (being busy with the) drinking or sucking of the ichor, —lit 'the juice of the rut'—(flowing therefrom) Why (or of what use is it to) say more, or what occasion is there for much (speaking) ? [That is, in short or in fine, in brief], Even the trees of (the hermitage of) this venerable or illustrious sage who subsists on fruits and roots, and puts on bark garments, —*which* (trees) have been or are made (incessantly) to present the appearance or beauty of (i e which appear as though they were having or putting on, or were clad in) the black or dark deer-skins as their upper garments (lit, 'which have the beauty or appearance of an upper garment made of black deer skin, proved or demonstrated, effected or accomplished') by or on account of the lines of smoke, issuing or emanating from the burnt offerings or oblations, poured into the sacrificial fires by the ascetics (or from the sacred sacrificial fires of the ascetics), that (lines of smoke) are rising and spreading, or gliding upwards incessantly (lit, 'night lessly',—hence, 'restlessly' or 'sleeplessly',—uninterruptedly), *which* (trees) are bearing fruits and roots, *which* have or are provided with bark (on them), and *which* are without any (or devoid of all, discriminative) consciousness,—appear or are seen or observed to be (or as though they were) performing or undergoing a (religious) vow (of penance), as it

were (or to be performing or observing religious ceremonies, or engaged in religious observances, as it were). How much more (so should it not be in the case of) the conscious or sentient and rational beings (*i. e.* of the living beings or animate creatures, such as the human beings are, who have or are possessed of consciousness or emotions and feelings)!'

४०—एवं चिन्तयन्तमेव मां तस्यामेवाशोकतरोरधश्छायायामेकदेशे स्थापयित्वा हारीतः पादावुपगृह्य कृताभिवादनः पितुरनतिसमीपवर्तिनि कुशासने समुपाविशत्। आलोक्य तु मां ते सर्व एव मुनयः कुतोऽयमासादितः शुकशिशुरिति तमासीनमपृच्छन्। असौ तु तानब्रवीत्। अयं मया स्नातुमितो गतेन कमलिनीसरस्तीरतरुनीडपतितः शुकशिशुरातपजनितक्लान्तिरुत्तप्तपांसुपटलमध्यगतो दूरनिपतनविह्वलतनुरल्पावशेषायुरासादितः। तपस्विदुरारोहतया च तस्य वनस्पतेर्न शक्यते स्वनीडमारोपयितुमिति जातदयेनानीतः। तद्यावदयमप्ररूढपक्षतिरक्षमोऽन्तरीक्षमुत्पतितुं तावदत्रैव कस्मिंश्चिदाश्रमतरुकोटरे मुनिकुमारकैरस्माभिश्चोपनीतेन नीवारकणनिकरेण फलरसेन च संवर्ध्यमानो धारयतु जीवितम्। अनाथपरिपालनं हि धर्मोऽस्मद्विधानाम्। उद्भिन्नपक्षतिस्तु गगनतलसंचरणसमर्थो यास्यति यत्रास्मै रोचिष्यते। इहैव

योपजातपरिचयः स्थास्यति। इत्येवमादिकमसत्संबद्धमालापमाकर्ण्य किंचिदुपजातकुतूहलो भगवाञ्जावालिरीषदावलितकंधरः पुण्यजलैः प्रक्षालयन्निव मामतिप्रशान्तया दृष्ट्या दृष्ट्वा सुचिरमुपजातप्रत्यभिज्ञान इव पुनः पुनर्विलोक्य स्वस्यैवाविनयस्य फलमनेनानुभूयत इत्यवोचत्। स हि भगवान्कालत्रयदर्शी तपःप्रभावाद्दिव्येन चक्षुषा सर्वमेव करतलगतमिव जगदवलोकयति। वेत्ति जन्मान्तराण्यतीतानि। कथयत्यागामिनमप्यर्थम्। ईक्षण गोचरगतानां च प्राणिनामायुषः प्रमाणमावेदयति। यतः सर्वैव तापसपरिषच्छ्रुत्वा विदिततत्प्रभावा कीदृशोनेनाविनयः कृतः किमर्थं वा कृतः क वा कृतो जन्मान्तरे वा कोयमासीदिति कौतूहलिन्यभवत्। उपनाथितवती च तं भगवन्तम्। आवेदय प्रसीद भगवन्कीदृशस्याविनयस्य फलमनेनानुभूयते। कश्चायमासीज्जन्मान्तरे। विहगजातौ कथमस्य संभवः। किमभिधानो वायम्। अपनयतु नः कुतूहलम्। आश्चर्याणां हि सर्वेषां भगवान्प्रभवः।

वैशम्पायनशुकशिशुविषयक समालोचनम्—

४०—इत्येवम्—इत्थम्। चिन्तयन्तमेव—ध्यायन्तमेव। माम्—वैशम्पायनम्। तस्यैव। रक्ताशोकतरोः। अधः निम्नभागे। छायायाम्—अनातपे। एकदेशे—एकभागे। स्थापयित्वा निधाय। पादौ—चरणौ। उपगृह्य—धृत्वा। एतामिवादनः—संपादित-

नमस्कारः। हारीतः—महर्षिजाबालिसुतः। पितुः। अनतिसमीपवर्त्तिनि—किञ्चिन्निकटस्थे। कुशासने—दर्भविष्टरे। समुपाविशत्—स्थितवान्। सर्व एव—मुनयः। आश्रमस्थसकलमुनयः। माम्। आलोक्य—संलक्ष्य। अयम्। शुकशिशुः—कीरशावकः। कुतः—कस्मात्स्थानात्। आसादितः—लब्धः। वा प्राप्तः। तमासीनम्—समीपस्थम् हारीतम्। अपृच्छन्—पृष्टवन्तः। असौतु तानब्रवीत्। इतः—आश्रमात्। इदम्+तसिल् इदमः स्थाने इरादेशः इतः। स्नातुम्—स्नानविधिंसम्पादयितुम्। गतेन—प्रयातेन कमलिनीसरस्तीरतरुनीडनिपतितः—पम्पाख्यपद्मसरोवरतटवृक्षकुलायपतितः। कमलिनीनां सरस्तस्य तीरे तरुः तस्मिन् या तस्य नीडात् पतितः सः। आतपजनितक्लान्तिः—धूपकृतखेदः। आतपेन जनिता क्लान्तिर्यस्य सः। उत्तप्तपांसुपटलमध्यगतः—सन्तप्तधूलिराशिअभ्यन्तरस्थः। उत्तप्तस्य पांसुपटलस्य मध्यगतः सः। दूरनिपतनविह्वलतनुः—आरात्पातविकलदेहः। दूरात् निपतनेन विह्वला तनुर्यस्य सः। अल्पावशेषायुः—स्तोकावशिष्टवयाः। अयम्। शुकशिशुः। आसादित.। तस्य च वनस्पतेः। पूर्वोक्तस्य शाल्मलीतरोः। तपस्विदुरारोहतया—तापसैरारोढुमशक्यतया। तपस्विभिर्दुरारोहस्तस्यभावस्तया। दुर्+आ+रुह्+खल् दुरारोहः। सः। नीडमारोपयितुम्—तदीयकुलाये निधातुम्। न शक्यते न कल्प्यते। इति हेतोः। जातदयेन—सकरुणेन। मया आनीतः प्रापितः। तत्—तस्मात्। अयम्—। शुकशिशुः। यावत्—यत्कालपर्य्यन्तम्। अप्ररूढपक्षतिः—अजातपक्षमूलः। अन्तरिक्षम्—आकाशम्। अन्तराक्षान्तम् इति अन्तरिक्षम्। पृथ्वीआकाशयोर्मध्येक्षान्तर्स्थितमिति अन्तरिक्षम्॥ उत्पतितुम्—उद्गन्तुम्। अक्षमः—अशक्तः। तावत्। अत्रैव—आश्रमेएव। कस्मिंश्चित्—कतमस्मिन्। आश्रमतरुकोटरे आश्रमवृक्षनीडे। मुनिकुमारकैः—

अल्पशिशुभिः । अस्माभिश्च—माहृशैः च । उपनीतेन—प्राप्तेन नीवारकणनिकरेण सस्यमञ्जरीलवसमूहेन । विविधफलरसेन च—अनेकप्रसवद्रवेण च । सम्वर्ध्यमान—पोष्यमाणः । जीवितम्—जीवनम् । धारयतु—दधातु । अस्मद्विधानाम्—माहृशानाम् । वयं विधा येषां तेषाम् । अनाथपरिपालनम्—अरक्षकरक्षणम् । धर्मः—कर्त्तव्यम् । हि—एव । उद्भिन्नपक्षतिस्तु—आविर्भूतपक्षमूलस्तु । उद्भिन्ने पक्षती यस्य सः । गगनतलसञ्चरणसमर्थः—आकाशमार्गगमनशक्तः । गगनतले सञ्चरणे समर्थः सः । यत्र—यस्मिन् देशे । अस्मैशुकशिशवे । रोचिष्यते—प्रीतिं जनिष्यति । तत्र यास्यति । वा इहैव—आश्रमे एव । उपजातपरिचयः—प्राप्तस्नेह । स्थास्यति—निवत्स्यति । इत्येयमादिकम्—पूर्वोक्तम् । अस्मत्संबद्धम्—मद्विषयकम् । आलापम्—आभाषणम्—आकर्ण्य—श्रुत्वा । आ+कर्ण+स्वार्थेणिच+क्त्वा तस्यल्यप् । आकर्ण्य ॥ किञ्चिदुपजातकुतूहल—अल्पोत्पन्नकौतुकः । स्वयं तु समालोक्य लोलुपत्वं कुतूहलम् ॥ भगवान्—महानुभाव—जाबालि ईषदावलितकंधर—किञ्चित्परावर्त्तितग्रीवः । पुण्यजलै—धर्मवारिभिः । माम् । परिक्षालयन्निव—परिशोधयन्निव । अतिप्रशान्तया—अतिस्थिरया । दृशा—दृष्ट्या । दृश्+क्विन् दृक् । सुचिरम्—बहुकालम् । दृष्ट्वा—अवलोक्य । उपजातप्रत्यभिज्ञान इव—उत्पन्नपुनरनुभव इव । पुनः पुनः—भूयोभूयः । अनेन—शुकशिशुना । स्वस्यैव—निजस्यैव । अविनयस्य—अशिष्टव्यवहारस्य । फलम्—परिणाम । अनुभूयते—भुज्यते । इत्यवोचत्—इत्यमब्रवीत् । ब्रू+लुङ् ब्रू स्थाने वच आदेशः । अवोचत् । स हि—जाबालिः भगवान् । कालत्रयदर्शी—भूतवर्त्तमानभविष्यत्समयज्ञानवान् । कालानां त्रयं द्रष्टुं शीलमस्य स । तपःप्रभावात्—तपश्चरण महिम्न । दिव्येन स्वर्गी-

येण। चक्षुषा—लोचनेन। चष्टेऽनेन तत् चक्षुः। सर्वमेवजगत्—सकललोकम्। करतलगतमिव—हस्तस्थितमिव। आलोकयति—पश्यति। जन्मान्तराणि—अन्यजन्मकर्माणि। वेत्ति च—जानाति च। विद्+लट् वेत्ति। लिटि विवेद, विदांचकार। लोटि वेत्तु, विदांकरोतु लुङि अवेदीत्॥ आगामिनमपि—भविष्यन्तमपि। अर्थम्—विषयम्। कथयति—वदति। ईक्षणगोचरगतानाम्—लोचनविषयमारूढानाम्। ईक्षणयोर्गोचरं गता स्तेषाम्। प्राणिनाम् प्राणधारिणाम्। आयुषः—अवस्थायाः। संख्याम्—गणनाम्। आवेदयति—बोधयति। ततः—तदनन्तरम्। सा। सर्वैव। तापसपरिषद्—तपस्विसंसद्। श्रुत्वा। विदिततत्प्रभावा—ज्ञातजावालिमहिमा। अनेन। कीदृशः—कतमः। अविनयः—अशिष्टव्यवहारः। कृतः—विहितः। किमर्थं वा—कस्माद्धेतोः। कृतः। क्व वा—कस्मिन् देशे च कृतः। जन्मान्तरे पूर्वजन्मनि। अयम् क आसीत्। इति, कुतूहलिनी—सञ्जातप्रश्नकौतुका। प्रच्छ्+न चछ्योः शकारः प्रश्नः॥ अभवत्। तं भगवन्तम्—महर्षिजावालिम्। असकृत्—पुनः पुनः। उपनायितवती—प्रार्थितवती च। भगवन्—प्रभो। आवेदय—ज्ञपय। प्रसीद—प्रसन्नोभव। कीदृशस्याविनयस्य फलमनेनानुभूयते। कश्चायमासीज्जन्मान्तरे। विहगजातौ वा—पक्षिजन्मनि वा। कथमस्य सम्भवः—कुतएतदुत्पत्तिः। अयंकिमभिधानो वा। किन्नामा च। नः—अस्माकम्। कुतूहलम्—अपनयतु—निवारयतु। सर्वेषांहि—आश्चर्याणाम्—निखिलाद्भुतरूपाणाम्। भगवान्—त्वम्। प्रभवः—कारणम्।

40. Having placed or put me, who was thus thinking or reflecting in this strain or manner, in a corner or part (*i. e.*, on a spot) in the shade beneath or under that very (red-flowering) Ashoka tree, Hārita, having

made his obeisance or respectful salutation to his father by touching, or after having touched, (lit 'holding up or seizing',—'taking hold of') his feet, sat down (or took his seat) upon a small mat or seat of *Kusha* grass, that (seat) was lying at a respectable distance (lit, 'lying or situated not very near or close') from him (i e his father, the sage Jabali) Now, having seen or looked at me, all those ascetics or sages enquired of him (while he was thus) seated, saying 'Whence or from where has this young one of a parrot been obtained (i e whence have you got this young one of a parrot) ? He, however or on his part, said to them 'This young one of a parrot, *which* had fallen down from a nest on a tree on the bank of the lotus lake or lake abounding with lotuses, *which* had had a languor or exhaustion (i e fatigue, weariness or faintness) produced or brought about (or caused) in it by or on account of the (scorching) heat of the sun, *which* was lying in the midst of a heap of well heated or hot dust *which* had its body staggering or trembling (i e greatly distressed or afflicted —languishing) on account of the fall from a great height (lit, 'a long distance'—downwards), and *which* had (but) a little (or hardly any) life (still) left in it, was found or obtained (i e reached or met with) by me who (i e while I) had gone from this place or hermitage to have a bath (to bathe or perform my ablution,—in that lake) Thinking (or as I thought) that it could not be restored to or replaced (lit.

'planted or placed') in its own nest, on account of that tree having been hard or difficult to climb up by an ascetic (or ascetics), and having pity or *compassion aroused or produced in me (at or by that* thought), (it) has been brought (here by me) [or, 'thinking ascetics', (it) has been brought (here by *me who) was moved to pity, or had had pity* or compassion aroused or produced (in me at that thought)] Therefore as long as it has not had its wings (lit, the root or insertion of a wing,—the pit of a bird's wing) fully grown or developed, and is unable to fly (*i e*, is not capable of flying) up into the sky (lit, the intermediate space between heaven and earth,—the atmosphere or sky, the air), let it so long or till then sustain or maintain (*i e*, live, drag on its existence, or preserve) its life here in this very place in some hollow or cavity of a (*or in the hollow* or cavity of some) tree in the hermitage, being brought up or fostered and nourished (*i e* being made to prosper or grow to maturity and perfection,—fed or nursed) with a heap of the small grains or particles of wild rice (that grows without cultivation and is frequently or mostly used by the ascetics or hermits) [or with the pith, sap or essence of the grains or minute particles of wild rice], and the juice of *fruits*, offered or presented (lit brought near) to it by the ascetic youths or boys, and also by us For surely or indeed, the taking care of or protecting and cherishing (*i e* the maintaining, keeping, supporting

or defending etc,) of the orphans or the destitute or helpless ones (of those having no natural protector—the fatherless, helpless or poor ones) is the (appropriate religious or pious) duty of people or persons such as we are or like us When, however, it has (i. e., will have) its wings (fully) grown or developed (lit, 'burst forth', 'broken or come out', 'germinated', etc), and is able (i e., is strong or has strength enough) to roam or move about (i. e, fly about or fly up freely) in the sky, it will go wherever it likes or pleases or will (or might) stay on in this very place (or hermitage), having become familiar (lit. 'having had its acquaintance or familiarity produced',—with us all)'. Now, having heard or listened to such a speech or conversation, or all this speech etc., concerning me or relating to myself, the venerable sage Jābāli, with or having (thereby) had a little curiosity aroused in him, with (lit having had) his neck turned round a little (i e, turning round his neck a little), and having looked at me for quite a long time, with an eye or glance, that was very calm or exceedingly tranquil (lit 'made tranquil or calm', tranquillized, calmed or composed), and appearing (thereby) as though he were sprinkling me over (or washing or purifying me) with the holy or sacred waters, as it were, and having repeatedly or over and over again cast his glance (at me), and (appearing thereby) as though he had recognised me once again [lit 'who had the recognising or knowing (i e, the recognition—of me) again, produced or

caused in him',—hence, recognised or known (me once again) by his spiritual vision as to who I was in my former or previous birth etc], said this (namely) 'It is reaping the fruits (*i e*, experiencing, bearing or suffering from the bad results) of its own bad conduct or *misbehaviour*,—rude behaviour or *immodesty*' [or thus 'The fruit or the evil consequence of its own immodesty or rude behaviour—bad conduct—is being reaped or experienced—suffered from or borne,—by it'] For (surely) that venerable or illustrious sage, who could see or behold (*i e*, was able to know) the '*three times*' (*viz* past, present and future,—lit was the 'seer or beholder of the three times', *i e*, could know, or possessed the ability to see or behold clearly, the three times), sees or beholds (clearly), by the supernatural power of his penance with his divine eye or supernatural vision, the entire world or the whole of the universe, as though it were (lying situated) in the palm of his hand He knows the other (*i e*, the previous or former) births or lives, that are now past or (long) gone by He foretells or predicts (lit 'says or speaks about',—*i e*, *can predict or foretell*) even about the future or *coming* (*i e*, *impending*) events (*i e* he can predict or interpret the events or happenings even of a future existence or life) And he can tell or declare the exact measure (*i e*, the extent, length or duration) of the lives (lit. 'the age) of sentient or living beings, who (happen to) come within the range or scope of his sight or view. For [lit 'for

or in consequence of which' (supernatural powers of the great sage), 'for which reason', 'because of which', 'wherefore', etc ,], the whole assembly or the entire congregation of the ascetics or hermits, to which his great powers were (fully) known (i e which—assembly—knew his great or supernatural powers), having heard (those words of the great sage,—namely,—'It is reaping the fruits etc), became full of curiosity or inquisitive (to know) as to (all this, namely) What sort of immodesty or misbehaviour has (i e , should or must have) been done or shown by it (namely, the young parrot, i e , myself) ? Or with what object or reason (should it have been) done ? Or where (should it have been) done ? Or who or what was it in its other (i e , the former or previous) life etc ? And it (i e , the assembly of ascetics,—thereupon) implored or solicited that venerale sage (i e, begged of him or approached him with the request,—thus or saying) 'Be pleased to tell or inform us (i e , kindly declare to us or let us know), O venerable sage, as to what sort of immodesty or misbehaviour it was, the fruit of which it is (now) reaping (lit 'the fruit of what sort of immodesty is being experienced by it'). And what was it in its other or previous birth or life ? How (has it come to have) its birth (i. e , how was it born) in the class or species of birds ? Or what has it got as its (i e , what is its) name ? (Kindly or be pleased to) remove or satisfy our curiosity or inquisitiveness. For (surely), your holiness is the

source or birthplace (*i e*, you are the origin) of all marvels or wonderful things'.



४१–इत्येवमुपयाच्यमानस्तु तपोधनपरिषदा स महामुनिः प्रत्यवदत् । अतिमहदिदमाश्चर्यमाख्यातव्यम् । अल्पशेषमहः । प्रत्यासीदति च नः स्नानसमयः । भवतामप्यतिक्रामति देवार्चनविधिवेला । तदुत्तिष्ठन्तु भवन्तः सर्व एव तावदाचरन्तु यथोचितं दिवसव्यापारम् । अपराह्णसमये भवतां पुनः कृतमूलफलाशनानां विश्रब्धोपविष्टानामादितः प्रभृति सर्वमावेदयिष्यामि । योयम् । यच्चानेन कृतमपरस्मिञ्जन्मनि । इह लोके यथास्य संभूतिः । अयं च तावदपगतक्रमः क्रियतामाहारेण । नियतमयमप्यात्मनो जन्मान्तरोदन्तं स्वप्नोपलब्धमिव मयि कथयति सर्वमशेपतः स्मरिष्यति । इत्यभिदधदेवोत्थाय सह मुनिभिः स्नानादिकमुचितं दिवसव्यापारमकरोत् ।

४१—इत्येवम्—इत्थम् । तपोधनपरिषदा—तापससमूहेन । उपयाच्यमानस्तु । सः । महामुनिः । जाबालिः प्रत्यवदत्—उत्तरं दत्तवान् । इदमाश्चर्य्यम्—एतदद्भुतम् । अतिमहत्—अतिशय विस्तृतम् । आख्यातव्यम्—वाच्यम् वा वृत्तम् । अहः—दिनम् । अल्पशेषम्—स्तोकावशिष्टभागम् । अल्पः शेषो यस्य तत् । नः—अस्मदीयः । स्नानसमयश्च—नित्यस्नान विधि वेला ॥ प्रत्यासीदति प्राप्नोति । भवतामपि—यौष्माकीणापि । देवार्चनवेला—

इष्टदेवपूजनसमयः । अतिक्रामति—गच्छति । तद्—तस्मात् । भवन्तः—यूयम् । सर्वं एव—समग्रा एव । उत्तिष्ठंतु—उत्थितिं नयन्तु । यथोचितम्—यथायोग्यम् । दिवसव्यापारम्—अह्नः कृत्यम् । आचरन्तु—विदधतु । अपरान्हसमये मध्यान्हकाले व्यतीते सति । भयताम्-पुनः—भूयः । ॰तमूलफलाशनानाम्—भुक्तफलादिभोज्यानाम् । विस्रब्धोपविष्टानाम्—विश्वस्तंस्थितानाम् । आदितः प्रभृति—पूर्वत आरम्य । सर्वम् । आवेदयिष्यामि—बोधयिष्यामि । येऽयं यच्चकृतमनेनापरस्मिन् जन्मनि—पूर्वजनुषि । इहलोके च—मर्त्यलोके च । यथाऽस्य—शुकशिशोः । सम्भूतिः—उद्भवः । अयं च । तावत्—तत्कालपर्य्यन्तम् । अपगतक्लमः—निवारितखेदः । आहारेण—भोजनेन । क्रियताम्—सम्पाद्यताम् । अयमपि । आत्मनः—स्वस्य । जन्मान्तरोदन्तम्—पूर्वजननवृत्तान्तम् । नियतम्—निश्चितम् । स्वप्नोपलब्धमिव—शयनावस्थादृष्टमिव । स्वप्ने उपलब्धः तम् । मयि । कथयति सति । अशेषतः—साकल्येन । सर्वम् । स्मरिष्यति—अध्येष्यति । इति अभिदधत्—एव कथयन् । एव । उत्थाय—उत्क्रम्य । तैः—तापसैः । मुनिभिः । सह—सार्धम् । उचितं दिवसव्यापारम्—योग्यंदिनकृत्यम् । स्नानादिकम् । अकरोत्—विहितवान् ॥

41. Now, having, however, been thus implored or solicited (*i e*, requested) by the assembly or congregation of the ascetics or hermits (lit 'those having penance alone as their wealth'), the great sage replied or spoke in reply (thus) · 'This marvel or wonderful tale to be told or related (to you presently, —or which is worthy of being, or fit to be, told or declared, —*i e.*, which I may have to relate to you, or, which I am now or presently proceeding to narrate

to you in due course), is very long or lengthy The day has very little (i e, a very small or little part) of it left (i e, the evening time of the day is drawing to its close) And (or besides) the time of our baths or ablutions is drawing near or is close at hand ('is imminent') The time of your worshipping also of the deities (i e, in your case also the time of worshipping the deities) in accordance with the prescribed rites or ceremonies (lit ' the time of the particular procedure or prescribed directions of the worship of gods or deities'), is about to pass away or elapse [lit 'is getting beyond or passing over' (the prescribed limit), —i e is getting transgressed or over stepped] Therefore let all of you also rise or get up, and should first of all or in the meanwhile (i e, should at once, now or just) perform the duties of day as is proper or in accordance with propriety, i e, with due rites and ceremonies In the afternoon, when or after you have taken your food or meal consisting of roots and fruits, and when you are sitting at (your) ease or leisure (lit 'seated in confidence or without fear', —'seated confidingly'), I shall again (i e, later) narrate or relate to you, or tell you all or everything from the very beginning as to *who* it (namely, this young parrot) is, and *what* was or has been done by it in its other (i e, the former or previous) birth or life, and as to *how* it has (come to have) its birth (its being or existence) in this world In the meantime or meanwhile, let

this (young parrot) also have its fatigue or weariness (*i. e*, its exhaustion or languor) removed with (*i e*, by being given or supplied and fed with some) food When or while I (*i e*, on my proceeding to) narrate or describe (the events or story of its former birth), surely or undoubtedly (*i e*, positively or inevitably), this (young parrot) also will recollect fully or completely (lit 'without leaving anything or any remainder') the whole of the story of its former or previous (lit 'other or another') birth or life, as though it had perceived or acquired it in a dream' Having risen while still speaking thus or in this manner or strain, he performed along with or in the company of the (other) sages or ascetics, the appropriate duties, or discharged the usual or proper functions of the day, such as bathing etc

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४२–अनेन च समयेन परिणतो दिवसः। स्नानोत्थितेन मुनिजनेनार्घविधिमुपपादयता यः क्षितितले दत्तस्तमम्बरतलगतः साक्षादिव रक्तचन्दनाङ्गरागं रविरुदवहत्। ऊर्ध्वमुखैरर्कबिम्बविनिहितदृष्टिभिरूष्मपैस्तपोधनैरिव परिपीयमानतेजःप्रसरो विरलातपो दिवसस्तनिमानमभजत्। उद्यत्सप्तर्षिसार्थस्पर्शपरिजिहीर्षयेव संहृतपादः पारावतचरणपाटलरागो रविरम्बरतलादलम्बत। आलोहितांशुजालं जलशयनगतस्य मधुभिदो विगलन्मधुधारमिव नाभिनलिनं प्रतिमागतमपरार्णवे

सूर्यमण्डलमलक्ष्यत । विहाय धरणितलमुन्मुच्य कमलिनीवनानि शकुनय इव दिवसावसाने तपोवनतरुशिखरेषु पर्वताग्रेषु च रविकिरणाः स्थितिमकुर्वत । आलग्नरक्तातपच्छेदा मुनिभिरालम्बितालोहितवल्कला इवाश्रमतरवः क्षणमशोभन्त । अस्तमुपगते च भगवति सहस्रदीधितावपरार्णवतलादुल्लसन्ती विद्रुमलतेव पाटला संध्या समदृश्यत । यस्यामावध्यमानध्यानमेकदेशदुह्यमानहोमधेनुदुग्धधाराध्वनितधन्यतरातिमनोहरम- ग्निहोत्रवेदीविकीर्यमाणहरित्कुशमृषिकुमारिकाभिरितस्ततो विक्षिप्यमाणदिग्देवतावलिसिक्थमाश्रमपदमभवत् । क्वापि विहृत्य दिवसावसाने लोहिततारका तपोवनधेनुरिव कपिला परिवर्तमाना संध्या मुनिभिरदृश्यत । अचिरप्रोषिते सवितरि शोकविधुरा कमलमुकुलकमण्डलुधारिणी हंससितदुकूलपरिधाना मृणालधवलयज्ञोपवीता मधुकरमण्डलाक्षवलयमुद्वहन्ती कमलिनी दिनपतिसमागमव्रतमिवाचरत् । अपरसागराम्भसि पतिते दिनकरे पतनवेगोत्थितमम्भःसीकरनिकरमिव तारागणमम्बरमधारयत् । अचिराच्च सिद्धकन्यकाविक्षिप्तसंध्यार्चनकुसुमशवलमिव तारकितं वियदराजत । क्षणेन चोन्मुखेन मुनिजनेनोर्ध्वविप्रकीर्णैः प्रणामाञ्जलिसलिलैः क्षाल्यमान इवागलदखिलः संध्यारागः ।

संध्यावर्णनम्—

४२—अनेन च समयेन—अमुना कालेन । (अपवर्गेतृती·

येतिसूत्रेण फलप्राप्त्यर्थे अत्र कालवाचकात्तृतीया)। दिवसः। परिणतः—अवसानम् प्राप्तः। स्नानोत्थितेन—स्नानविधिमाचरितुमुद्गतेन। मुनिजनेन—ऋषिलोकेन। अर्घ्यविधिमुपपादयता। सूर्यार्घ्यदानं कुर्वता। क्षितितले। दत्त—अर्पित। तम्—रक्तचन्दनरागम्। अम्बरतलगतः—आकाशमध्यस्थितः। साक्षादिव—प्रत्यक्षमिव। रक्तचन्दनाङ्गरागम्—लोहितपाटीरदेहविलेपनवर्णम्। रविः। उदवहत्—धारितवान्। सायवेलायां रवेर्बिम्बस्य रक्तवर्णत्वात् मुनिभिर्दत्तोऽर्घ. बिम्बस्मिन् संसृष्ट इत्युत्प्रेक्ष्यते बिम्बोरवेः। तात्कालिकं तदीयं लौहित्यं अर्घ्यं चन्दनरक्तिम्नोत्प्रेक्षितम् इतिभाव.। ऊर्ध्वमुखैः—उन्नताननैः। अर्कबिम्बनिहितदृष्टिभि—सूर्यमण्डलस्थापित लोचनैः। अर्कबिम्बेनिहिता दृष्यो येस्तै। ऊष्मपै.—उत्तापपायिभिः॥ ऊष्माणं पिबन्तीनिति। ऊष्मन्+पा+कः आतोऽनुपसर्गेक इति सूत्रेण। तपोधनैरिव—तापसैरिव—परिपीयमानतेज प्रसरः—धीयमानप्रकाशपुञ्ज। परिपीयमान तेजसः प्रसरः यस्य सः—विरलातपः—अल्पीभूतप्रताप। तनिमानम्—कृशताम्। तनोर्भावस्तनिमा—तनु+इमनिच्। अभजत्—सेवितवान्। लिटि बभाज, भेजतु, भेजु भेजे। लुटि—भक्ता। लृटि भक्ष्यति। लुङि—अभाक्षीत् अभक्त॥ उद्यत्सप्तर्षिसार्थस्पर्शऽपरिजिहीर्षया इव—उदीयमानमरीच्यादि मुनिसमूहसम्पर्कम् निवारयितुमिच्छया इव। उद्यतां सप्तर्षीणां सार्थस्य स्पर्शस्य परिजिहीर्षया। संहृतपाद.—संकोचितकिरणः। हृ+लिटि जहार, जह्रतुः। लुङि—अहार्षीत्—अहृत। पारापतचरण पाटलरागः—कपोतचरणश्वेतरक्तप्रभ। पारापतानां पादवत् पाटल रागोयस्य स। रवि। अम्बर तलात्—आकाशात्। अलम्बत—आलम्बितवान्। आलोहितांशुजालम्—ईषद्रक्तकरनिकरम्। आलोहितमंशूनां जालं यस्य तम्। जलद-

यनगतस्य—वारिशय्याभ्यन्तरप्राप्तस्य। मधुभिदो—मधुरिपोः—वासुदेवस्य। विगलन्मधुधारम्—द्रवन्मकरन्दवर्षम्। विगलन्ती मधुधारा यस्मात् तत्। प्रतिमागतम्—प्रतिबिम्बतामनीतम्। नाभिनलिनम्—नाभिपद्मम् इव। सूर्य्यमण्डलम्—रविचक्रवालम्। अपरार्णवम्—पश्चिमसागरम्। अलक्ष्यत—अदृश्यत। धरातलम्—भूतलम्। विहाय—त्यक्त्वा। कमलिनीवनानि च—पद्मिनीकाननानि। उन्मुच्य—विहाय। लिटि—जहौ। लुङि—अहासीत्। आशिर्लिङि—हेयात्। दिवसावसाने—सायंवेलायाम्। शकुनय इव—पक्षिण इव। तरुशिखरेषु—वृक्षोपरिभागेषु। पर्वताग्रेषु च—अचलशिखरेषु च। रविकिरणाः—सूर्य्यरश्मयः। स्थितिम्—स्थानम्। अकुर्वत—कृतवन्तः। आलग्नलोहितातपच्छेदा—संसक्तरक्तवर्णालोकखण्डाः। आलग्नाः लोहिताः आतपस्य छेदा येषु ते। आलम्बित लोहितवल्कला। आश्रितरक्तवल्कलवस्त्रा इव। आलम्बितानि लोहितानि वल्कलानि यैस्ते। आश्रमतरवः—मुनिनिकेतनवृक्षाः। मुनिभिः—ऋषिभिः। क्षणम्। ईषत्कालम्। अदृश्यन्त। भगवति—प्रकाशेश्वरे। सहस्रदीधितौ रवौ। सहस्रं दीधतयो यस्य तस्मिन्। अस्तमुपगते—अस्ताचलं प्राप्ते सति। अपरार्णवतलात्—पश्चिमसागरकूलात्। उल्लसन्ती—प्रादुर्भवन्ती। विद्रुमलतेव—प्रवालवल्लीव। पाटला—श्वेतरक्ता। सध्या—सायवेला। अदृश्यत। यस्याम्—सध्यायाम्। जातायाम् आवध्यमानध्यानम्—विधीयमानसंध्यावन्दन प्राणायामादिचिन्तनम्। एकदेशदुह्यमान होमधेनुदुग्धधाराध्वनितधन्यतपतिमनोहरम्—एकतमप्रदेशप्रपूर्य्यमाणहवनगोक्षीरधारापातशब्दसुन्दरम्। एकदेशे दुह्यमानाः होमधेनवस्तासां दुग्धधाराणां ध्वनिभिः मनोहरस्तम्। अग्निहोत्रवेदिविकीर्य्यमाणहरितकुशम्—नित्ययागहवनपरिष्कृत भूमिनिक्षिप्यमाणहरितदर्भम्। अग्निहोत्राणाम् वेदिषु विकीर्य्यमाणाः

हरितः कुशाः यस्मिन् तत्। ऋषिकुमारिकाभिः—मुनिसुताभिः। इतस्ततः—समन्तात् । विक्षिप्यमाणदिग्देवतार्चनबलिसिक्थकम्—विप्रकीर्य्यमाणाशापालशक्रादिदेवपूजनोपायनान्नम्। सिक्थ ओदनसम्भवे ॥ विक्षिप्यमाणाः दिग्देवतानामर्चनाय बलिसिक्था यस्मिन् तत्। क्वापि विहृत्य—कतमस्मिन्नपि देशे विहारं विधाय। दिवसावसाने—सायम्। लोहिततारका:—रक्तवर्णनक्षत्रा पक्षे लोहितकनीनिका। लोहिताः तारकाः यस्यां सा पक्षे लोहिते तारके यस्याः सा। कपिला तपोवनधेनुरिव—पिङ्गलवर्णतापससुरभिरिव।परिवर्त्तमाना—विद्यमाना। संध्या—सायंवेला । मुनिभिः—तपोधनैः—तापसैः । अदृश्यत । अचिरप्रोषिते—सद्योऽस्तंगते च मृत्युञ्जीते। सवितरि—सूर्य्ये। शोकविधुरा—परिपीडाविह्वला। कमलमुकुलकमण्डलुधारिणी—पद्मकोरकदारुमयजलपात्रग्राहिणी। कमलमुकुलमेव कमण्डलुः पक्षे कमलमुकुलमिव कमण्डलुः तं धरतीति सा। हंससितदुकूलपरिधाना—मरालधवलाधोवसना। हंसा एव सितदुकूलं पक्षे हंसवत् सितदुकूलं यस्या सा । विधवायाः रक्तवस्त्रादिधारणनिषेधात् इतिभावः । मृणालधवलयज्ञोपवीता—विसतन्तुसितयज्ञसूत्रा। मृणालमेव धवलं यज्ञोपवीतम् विधवापक्षे मृणालवद् धवलं यज्ञोपवीत मस्या अस्ति सा। मधुकरमण्डलाक्षवलयम्—भ्रमरसमूहजपमालाम्। मधुकराणां मण्डलमेवाक्षवलयम् पक्षे मधुकर मण्डलवत् अक्षवलयंतत्। उद्वहन्ती—धारयन्ती। कमलिनी—पद्मिनी। दिनपतिसमागमव्रतमिव—दिवाकरसंसर्गनियममिव। दिनपतिना समागमाय व्रतम्-तत्। अाचरत्—कृतवती। अत्र विधवायायज्ञोपवीतधारणम् हारीतस्मृतेरनुसारेण यथाहिद्विविधाः स्त्रियः—ब्रह्मवादिन्यः, वध्वश्च । ब्रह्मवादिनीनाम् उपनयनम्, अग्नीन्धनम्, वेदाध्ययनम्, स्वगृहेभैक्ष्यं चेतिकथनात्। अपरसागराम्भसिपतिते—पश्चिमसमुद्रवारिणि-

गते। दिवाकरे—सूर्य्ये। दिवा करोत्यर्थे दिवाऽव्ययेदिनार्थके उपपदे कृधातोः टः प्रत्ययः—दिवाविभानिशेत्यादिना। अम्बरम्—गगनम्। तत्पतनवेगोत्थितम्—सूर्य्यपातवलोद्गतम्। तस्यपतनेनयोवेगस्तेनोत्थितस्तम्। अम्भः—शीकरनिकरमिव—जलकणसमूहमिव। तारागणम्—नक्षत्रपुञ्जम्। अधारयत्—दधार। अचिराच्च—सद्य एव। सिद्धकन्यका—देवयोनिसुता। विक्षिप्तसन्ध्यार्चनकुसुमशवलमिव — विकीर्णसायंपूजनपुष्पमिश्रितमिव। तारकितम्—सञ्जाततारकम्। वियत्—आकाशम्। विपूर्वकयम्धातोः क्विप्—वियत्॥ अराजत—शोभतेस्म। उन्मुखेन—ऊर्ध्वाननेन। मुनिजनेन—ऋषिलोकेन। ऊर्ध्वविप्रकीर्णैः —उपरिक्षिप्तैः। ऊर्ध्वविप्रकीर्णानितैः। प्रणामाञ्जलिसलिलैः। सूर्य्यनमस्कारकालिकहस्तपुटपूर्णजलैः। प्रणामायाञ्जलिपूर्णानि सलिलानितैः। प्रक्षाल्यमान इव—प्रमार्ज्यमान इव। अखिलः—समग्रः। सन्ध्याराग —सायवेलालोहितिमा। क्षणेन—ईषत्कालेन। अगलत्—प्रच्यावितः। अर्थात्—गतः सन्ध्यासमय।

42 Now by this time (*i e*, by the time that the great sage concluded the performance of his usual duties of the day), the day had (far or much) advanced (lit 'bent down' or 'deflected' —*i e*, grown or advanced) The red sandal paste, that was offered (*i e* thrown or poured down) on the ground or the surface of the earth by the (assembly or collective body of the) sages or ascetics, while performing the worship or ceremony the prescribed act or rite) of making a respectful presentation or offering (to the sun), after they had risen from (*i e*, finished off) their

bath or ablution seemed (as though it were) the scented cosmetic or unguent (in the shape or form of an ointment) of red sandal paste, which the sun, having reached the sky, was as though visibly or manifestly applying or putting on (lit bore, had or possessed — i e bore or had on, or had applied as though visibly or manifestly —or it might be rendered thus The red sandal paste ablution the sun having reached the sky seemed to bear or bore as though visibly like or as if it were the ointment or scented cosmetic or unguent—in the shape or form—of that red sandal paste) [The idea behind the sentence is this While or just before setting, the orb of the sun must have looked red or presented a red hued appearance The sages, after their bath made a respectful offering or presentation of red sandal paste to the sun and threw it on the ground The poet in his imagination combines the two together and fancies that the redness of the sun at the time was due to the ointment of the same red sandal paste offered by the sages which it was as though visibly applying or putting on] The day with its meagre or scanty (i e much diminished) heat or sunshine or that had its heat or sunshine considerably reduced or thinned down (lit heat that was not thick or dense) appearing as though it had the diffusion or flow of its glow or lustre (i e, its brilliant radiance or bright splendour) being drunk up by the ascetics *who* had their faces raised upwards (while

performing the particular penance of constantly looking at the sun), *who* had their eyes (firmly or steadily) fixed upon or directed towards the orb or disc of the sun, and *who* were (engaged in performing the particular penance of) imbibing or drinking in the heat of the sun, became thin or feeble (lit 'took possession of or 'resorted to' thinness or feebleness) [The natural want of lustre or fading away of the sun's glow in the evening, is fancied by the poet as though it were due to the penance of the ascetics, who were engaged in performing the particular austerities of looking fixedly towards the sun at the time, and who as such seemed as though they were drinking off the light or glow of the sun, and thus made it look feeble or lustreless] The sun, that possessed the redness of colour (or which was pink red in colour) like the feet of a dove or pigeon (turtle dove or turtle-pigeon) having withdrawn or contracted its rays (or *feet,*—i e, as it was going to set, it was shorn of all its rays, and seemed to do so) as though with the desire of avoiding the touch of (i e, as though desirous of or wishing to avoid touching—*with those rays like feet*—) the group or collection of the '*Seven Sages*' (in the shape or form) of the constellation of the Great Bear or *Ursa Major,* that was (just) rising or appearing (in the evening), hung down from the sky [The idea is that the rays of the sun in the evening had vanished, and it looked pink in colour The poet from this fancies that the sun without, or thus shorn of, its *rays* seemed as

though it had withdrawn or contracted its *feet* in the shape of its *rays*, so as to avoid touching (with those feet—*rays like feet*) the group of the *Seven Sages* that was just rising or making its appearance in the sky in the form of the constellation called the *Great Bear*] The orb or disc of the sun, with the cluster or collection of its rays being slightly red or reddish in colour, when reflected (lit 'gone to a statue, picture or figure', fallen into the state of an image or reflection) in the western ocean, looked or appeared like the navel lotus as it were, from which a stream of honey was flowing or trickling forth (*i e* dripping or oozing out), of Vishnu (lit ' the slayer of the demon Madhu ', —an epithet of Vishnu), lying on his watery bed (in the ocean) Like the birds, fixing or taking up their abodes or residence on the tops of the trees of the hermitage or the penance grove or forest and on the peaks or summits of mountains, after having at the end or close of the day, left the surface of the earth, and quitted the lotus beds or clusters of lotuses, —the rays of the sun, having (likewise) at the close of the day left the ground and the lotus beds, settled down or made their (temporary) stay, or took up their (temporary) position (*i e*, remained shining or continued to shine for a while) on the tops of the trees of the hermitage and on the summits or peaks of the mountains The trees of the hermitage, which had patches (*i e*, sections, pieces or portions) of the red or crimson evening hues or sunshine (or glow of

the setting sun) adhering or clinging to (i e, touching or coming in contact with, —falling upon or appearing on) them, looked beautiful or splendid for a moment, as though they had the reddish or slightly red coloured bark garments hung on them by the ascetics or sages. And on the illustrious or glorious thousand rayed god (i e, the sun) having set (lit 'gone near to the western mountain', behind which the sun is supposed to set, —'attained sunset'), i e, when the sun had set, the pink glow of the twilight or the crimson coloured evening, appeared or was seen (i e, looked like or presented an appearance) as though it were a branch of coral or a coral creeper, as it were, springing or leaping up (i e, rising up) from the surface of the western ocean In or during which (pink twilight or crimson coloured evening), the hermitage *had* (lit became such as *had*) —the concentration of the mind or thought, or the meditation or contemplation (of some deity or god), being intently or fixedly practised (or being engaged in) in it, —*looked* or appeared very charming or attractive (lit 'stealing away or captivating the mind') and more blessed, on account of the sound of the streams of milk of holy or sacrificial cows (i e, cows whose milk was used in sacrifices or for purposes of sacrifices), being milked in a part or corner of it, —*had* green *kusha* grass being scattered about or strewn over the sacrificial altar or raised platform (for pouring down the burnt offerings

or oblations into the fire contained) in it,—and *had* balls or lumps of boiled rice (intended as an oblation or religious offering for or) to the presiding deities or divinities of the (various) Quarters or Directions, being distributed or thrown here and there by the ascetic girls or maidens The reddish brown (lit 'monkey coloured', —hence brown, reddish, —or tawny colour of the) evening twilight, that had (now) at the conclusion of the day, the reddish or copper-coloured stars (appearing or twinkling) in it, was seen or noticed by the ascetics or sages to be rolling or revolving on, like or as though it were, the tawny or brown coloured cow of the penance grove or forest (i, e, the hermitage), as it were, with its red or copper-coloured pupils, returning, after having roamed or wandered about somewhere at pleasure, (to the hermitage) at the close or end of the day The lake abounding with lotus flowers, or the *female* lotus plant (which is regarded here as though it were a female or mistress in person), on the sun having (but) recently, or not long ago, been absent abroad or away from home (i e, temporarily sojourning abroad, or having been abroad not long ago) [or thus The sun having but recently disappeared or gone on a journey abroad,—having set not long ago, the lake abounding with lotuses or the lotus plant],—(like a mistress or noble lady, *who*, when her husband or lover is absent or gone abroad on a journey, is over powered with sorrow or grief, due to separation or

absence from her lord or lover, *who* carries a Kamandalu that is like the bud of a lotus, *puts* on a silk garment that is white like a swan, a sacred or sacrificial thread that is white like the fibres of a lotus-stalk, and *a rosary* of Akshá berries that is like a circle of bees,—*while* observing a vow with a view to her re-union with her lord),—*being* distressed (*i. e.*, the lotus-lake or the lotus plant being distressed) or overpowered with grief or sorrow (on account of the separation or absence from her lord, the sun, which had now set and thus disappeared temporarily), *carrying* a *Kamandalu* (the peculiar bowl or water-vessel of the ascetics,—in the shape or form) of (so many) buds of lotuses, *putting* or *having* a white silk garment on (in the shape or form) of (the white) swans, *having* a pure or white sacred thread on (her person, in the form or shape) of the lotus-fibres or the fibres of lotus-stalks, and *bearing* or *wearing* a rosary (lit. a rosary of *Aksha* beads,—*i. e.*, of the seeds or berries of the Aksha tree,—in the shape or form) of a circle of bees,—appeared as though it performed (or was as though it were practising or performing), or were observing or undergoing the religious vow (*i. e.*, the prescribed religious obligation) with a view to, or that would, bring about her union (or rather re-union) with (her lord or lover) the sun (lit. 'the lord of the day'). On the sun having (or when the sun had) fallen or plunged (*i. e.*, set) into the waters of the

western sea or ocean, the sky bore or had (appearing or twinkling in it) a cluster or collection of stars, which seemed as though it were a large mass or collection of water, spray, or fine drops or particles of water, having been raised or tossed up (or rising or flying up) on account of the force of (that) fall (of the sun into it or the western sea). And soon (or not long) after, the sky, having been bespangled or dotted over with the stars, shone or looked beautiful, as though it were variegated or spotted over with the flowers, scattered or strewn (*i. e.*, offered or thrown as an offering) over there, by the *Siddha* girls or maidens [*i. e.*, the girls or maidens of the *Siddhas*, the holy or sanctified personages or great saints, especially those who, by their austere practices, have attained some or all of the states of beatitude;—an adept in magical or mystical arts, one who by the performance of certain mystical rites has come to acquire superhuman powers,—a class of *semi-divine beings* supposed to be of great purity and holiness, a perfect or completely sanctified personage, a sage or seer etc.,] in the course or process of their *Evening adoration* or *worship* (or religious exercises of the evening), or their worship of the *Sandhyā* or Twilight (*i. e.*, *Eventide* personified as a goddess). And presently or in a moment, the entire or whole of the redness of the evening twilight, vanished or disappeared (*i. e.*, passed away), as though being washed away or washed off with the

waters, offered or poured out of the open hollows or cavities of their hands formed by joining the palms thereof in reverential salutation (to the sun), and thrown or scattered about upwards, by the (whole or collective body of the) sages or ascetics, with their faces raised upwards

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४३—क्षयमुपागतायां संध्यायां तद्विनाशदुःखिता कृष्णाजिनमिव विभावरी तिमिरोद्गममभिनवमवहत्। अपहाय मुनिजहृदयानि सर्वमन्यदन्धकारतां तिमिरमनयत्। क्रमेण च रविरस्तमुपागत इत्युदन्तमुपलभ्य जातवैराग्यो धौतदुकूलवल्कलधवलाम्बरः सतारान्तःपुरः पर्यन्तस्थिततनुतिमिरतमालवनलेखं सप्तर्षिमण्डलाध्युषितमरुन्धतीसंचरणपवित्रमुपहितापाढमाल - क्ष्यमाणमूलमेकान्तस्थितचारुतारकमृगममरलोकाश्रममिव गगनतलममृतदीधितिरध्यतिष्ठत्। चन्द्राभरणभूतस्तारकाकपालशकलालंकृतादम्बरतलात्र्यम्बकोत्तमाङ्गादिव गङ्गा सागरानापूरयन्ती हंसधवला धरण्यामपतज्ज्योत्स्ना। हिमकरसरसि विकचपुण्डरीकसिते चन्द्रिकाजलपानलोभादवतीर्णो निश्चलमूर्तिरमृतपङ्कलग्न इवादृश्यत हरिणः। तिमिरजलधरसमयापगमानन्तरमभिनवसितसिन्धुवारकुसुमपाण्डुरैरर्णवागतैरगाहन्त हंसैरिव कुमुदसरांसि चन्द्रपादैः। विगलितसकलोदयरागं रजनिकरबिम्बमम्बरापगावगाहधौतसिन्दूरमैरावतकुम्भस्थलमिव तत्क्ष-

णमलक्ष्यत। शनैः शनैश्च दूरोदिते भगवति हिमततिस्रुति सुधाधूलिपटलेनेव धवलीकृते चन्द्रातपेन जगत्यवश्यायजलबिन्दुपतनमन्दगतिषु विघटमानकुमुदवनरूपाग्रपरिमलेषु समुपोढनिद्राभरालसतारकैरन्योन्यग्रथितपक्ष्मपुटैराश्रमरोमन्थमन्थरमुखैः सुखासीनैराश्रममृगैरभिनन्दितागमनेषु प्रवहत्सु निशामुखसमीरेष्वर्धयाममात्रावखण्डितायां विभावर्यां हारीतः कृताहारं मामादाय सर्वैस्तैः सह मुनिभिरुपसृत्य चन्द्रातपोद्भासिनि तपोवनैकदेशे वेत्रासनोपविष्टमनतिदूरवर्तिना जालपादनाम्ना शिष्येण दर्भपवित्रधवित्रपाणिना मन्दमुपवीज्यमानपि तरमवोचत् । हे तात सकलेयमाश्चर्यश्रवणकुतूहलाकलितहृदया समुपस्थिता तापसपरिषदावद्धमण्डला प्रतीक्षते। व्यपनीतश्रमश्च कृतोयं पतत्रिपोतः। तदावेद्यतां यदनेन कृतमपरस्मिञ्जन्मनि कोयमभूद्भविष्यति च । इत्येवमुक्तस्तु स महामुनिरग्रतः स्थितं मामवलोक्य तांश्च सर्वानेकाग्राञ्छ्रवणपरान्मुनीन्बुद्ध्वा शनैः शनैरब्रवीत् । श्रूयतां यदि कुतूहलम् ।

४३—सन्ध्यायाम्—सायंवेलायाम् । क्षयमुपागतायाम्—नष्टायाम्। तद्विनाशदुःखिता—सन्ध्यानाशशोकातुरा । विभावरी—निशा । विपूर्वकभाधातोः वनिप्—ङीप्—विभावरी। अभिनवम्—नवीनम् । तिमिरोद्गमम्—ध्वान्ताविर्भावम् । कृष्णाजिनमिव-कृष्णमृगचर्मेव । अवहत्—वहतिस्म । मुनिजनहृदयानि—ऋषिलोकचेतांसि । अपहाय—परित्यज्य । तिमिरम्—तमः। अन्यत्—इतरत् । सर्वम्—सकलवस्तुजा-

तम् । अन्धकारताम्—ध्वन्तोपेतताम् । अनयत्—निनाय । क्रमेण च—क्रमात् । रविः—सूर्यः । वा कश्चित् सुहृत्तमः । अस्तमुपागतः—अस्ताचलंयातः । सुहृत्पक्षे विनाशंप्राप्तः। इत्युदन्तम्—एवं वृत्तान्तम् । उपलभ्य—अधिगम्य । जातवैराग्यः—वीतरागः—पक्षे प्राप्तविशेषानुरागः । विगतोरागः यस्य तस्य भावो वैराग्यम् निखिलविषयविगततृष्णा । धौतदुकूलवल्कलधवलाम्बरः—प्रक्षालितक्षौमवसनवल्कलसिताकाशः । पक्षे श्वेतवासा । धौतदुकूलवल्कलमेव धवलमम्बरं यस्य सः । पक्षे धौतदुकूलवल्कलवत् धवलमम्बरंयस्य सः । सतारान्तःपुरः—ज्योतिःसहितहृदयमध्यः । पक्षे अश्विन्यादि नक्षत्रावरोधः । सतारमन्तःपुरं यस्य सः । पक्षे तारा एवान्तः पुरं तेन सहितः सः । अमृतदीधितिः—चन्द्रः । पर्य्यन्तस्थिततनुतिमिरतमालवनलेखम्—समीपस्थविरलतमःतापिच्छकाननश्रेणिकम् । पर्य्यन्ते स्थिता तनुतिमिरा तमालवनानां लेखा यस्मिन् तम् । पक्षे पर्य्यन्तेस्थितं तनुतिमिरं तमालवनलेखा इव यस्मिन् तत् । सप्तर्षिमण्डलाध्युषितम्—मरीच्यादिमुनिराशिसमधिष्ठितम् । सप्तर्षिमण्डलेन—तारकाविशेषगणेन—पक्षे सप्तसंख्याकोत्तममुनिवृन्देन । अरुन्धतीसंचरणपवित्रम्—अरुन्धतीनामकताराविशेषविचरणपूतम् । पक्षे वशिष्ठ पत्नी चलनशुद्धम् । उपहिताषाढम्—स्थापितव्रतिदण्डम् । पक्षे सन्निहितपूर्वाषाढोत्तराषाढनक्षत्रम् । उपहिताऽऽषाढा यस्मिन् पक्षे उपहिते आषाढे यस्मिन् । आलक्ष्यमाणमूलम्—दृश्यमानमुनिभोज्यमूलकम्—पक्षे दृश्यमानमूलनक्षत्रम् । आलक्ष्यमाणानि मूलानि यस्मिन्—पक्षे आलक्ष्यमाणं 'मूलं यस्मिन् तम् । एकान्तस्थितचारुतारकमृगम्—एकप्रदेशविद्यमानसुन्दरनक्षत्रमृगशिरसम्—पक्षे एकमागवर्त्तमानमनोहरकनीनिकहरिणम् । एकान्तेस्थिता चारुतारका मृगः पक्षे चारुतारकः मृगः मृगशिरोनक्षत्रम् यस्मिन्।

गगनतलम्—आकाशम् । अमरलोकाश्रममिव—स्वर्गमिव । अध्यतिष्ठत्—प्राप्नोत् । नक्षत्रे नेत्रमध्ये च तारके तारकापिचेत्यमरः ॥ यथा प्राण सदृश बांधवजनमृत्युना द्वितीयोऽपि स्वर्गमेतितद्वत् विधुर्गगनमियाय चन्द्रस्य बंधुना साहृश्यम् गगनस्याश्रमेणेतिभावः । चन्द्राभरणभूतः—शशिभूषणधारिणः । चन्द्रमेवाभरणं बिभर्त्तीति तस्मात् । तारकाकपालशकलाऽलंकृतात्—नक्षत्रनरशिरोऽस्थिखण्डभूषितात् । तारकाः कपालशकलानीव तैरलंकृतस्तस्मात् । पक्षे तारका इव कपालशकलानि । अम्बरतलात्—आकाशात् । हंसधवला—मरालशुभ्रा । ज्योत्स्ना—चन्द्रिका । सागरान्—अब्धीन् । आपूरयन्ती—स्वोदयेनपूर्णं कुर्वती । पक्षे आप्यायितुमेष्यन्ती । गङ्गा—जाह्नवी । त्र्यम्बकोत्तमाङ्गादिव—शिवमस्तकादिव । धरण्यामपतत्—भूमौपतितवती ॥ विकचपुण्डरीकसिते—विकसत्कमलशुभ्रे । विकचानि यानि पुण्डरीकानि तद्वत् सिते तडागपक्षे तैः सिते । हिमकरसरसि—शशिसरोवरे । हिमकरः सर इव पक्षे हिमकर एव सरः तस्मिन् । चन्द्रिकाजलपानलोभात्—कौमुदीवारिग्रहणकांक्षया । चन्द्रिका जलमिव—सरः पक्षे चन्द्रिका इव जलन्तस्य पाने लोभस्तस्मात् । अवतीर्णः—प्रविष्टः । हरिणः—मृगः । अमृतपङ्कलग्न इव—सुधाकर्दमसंबद्ध इव । अमृतं पङ्क इव । सरसः पक्षे अमृतमिव पङ्कः तत्र लग्नः सः । निश्चलमूर्त्तिः—स्थिरतनुः । स्त्रियां मूर्त्तिस्तनुस्तनूः इत्यमरः । अदृश्यत—अलक्ष्यत । यथा सरसः सलिलमाधातुं मृगस्तत्र पंकसम्बद्धा निष्क्रियस्तिष्ठति तथा चन्द्रेऽपि मृगचिह्नमवालोक्यत शशिनः पूर्णोदयो जात इति भावः । तिमिरजलधरसमयापगमानन्तरम्—ध्वान्तवर्षाकालनिवृत्तिपश्चात् । तिमिरं जलधरसमय इव पक्षे तिमिरमिव जलधरसमयः तस्यापगमस्तस्यानन्तरम् । अभिनवसितसिन्धुवारकुसुमपाण्डुरैः—नवीनश्वेत

निर्गुण्डीपुष्पपाण्डुभिः । अभिनवानिसितानि च सिन्धुवार कुसुमानि तद्वत् पाण्डुरास्तैः । अर्णवागतैः—सागर-प्राप्तैः। अर्णवस्य आगताः किरणपक्षे आर्णवान् आगतास्तैः। हंसैरिव—मरालैरिव। चन्द्रपादैः—इन्दुकिरणैः। कुमुदसरांसि-कैरवमयतडागाः। अगाह्यन्त—अवालोड्यन्त। यथा शरत्काले समुद्रादभ्येत्यहंसाः सरस्सु निवसन्ति तथा चन्द्ररश्मयोऽपीति-भावः। विगलितसकलोदयरागम्—अपगतोदयकालिकरक्तिमा-नम्। विगलितः सकलः उदयरागोयस्य तम्। रजनिकरबिम्बम्—सुधाकरमण्डलम्। बिम्बोऽस्त्रीमण्डलंत्रिषु इत्यमरः। अम्बरा-पगावगाहधौतसिन्दूरम्—आकाशगङ्गास्नान प्रक्षालित सिन्दूर-रागम्। मन्दाकिनी वियद्गङ्गेत्यमरः। अम्बरस्याऽऽपगा तस्याम वगाहेन धौतंसिन्दूरं यस्य तम्। ऐरावतकुम्भस्थलमिव—ऐरावणमस्तकस्थपिण्डफलकप्रदेशमिव—ऐरावतस्य कुम्भाकारं स्थलम् तत्। ऐरावतोऽभ्रमातङ्गैरावणाभ्रमुवल्लभाः इत्य-मरः। तत्क्षणम्—तदा। अलक्ष्यत। हिमततिस्नति—तुहिनकरे। हिमस्य ततिं प्रसारं स्नापयति तस्मिन्। अन्तर्भावितण्यर्थोऽत्र स्नु धातुः॥ भगवति—महात्म्यशालिनि। शनैः शनैः—क्रमशः। दूरोदिते—आरादाविर्भूते। आराद्दूरसमीपयोरित्यमरः। दूर-मुदितस्तस्मिन्। जगति—भुवने। विष्टपं भुवनं जगत् इत्यमरः। सुधाधूलिपटलेनेव—अमृतपरागपुञ्जेनेव। सुधायाधूल्याः पटलन्तेन। चन्द्रातपेन—इन्दुप्रभया। धवलीकृते—शुभ्र-तांनीते। धवल+च्विः अभूततद्भावेऽर्थे ततोऽस्येत्थम्—धवलीकृतम् तस्मिन्। अवश्यायजलबिन्दुपतनमन्दगतिषु—तुषारपृषतधारणशिथिलगमनेषु। अवश्यायस्य जलं तस्य बिन्दूनां धारणेन मन्दागतिर्येषान्तेषु। विघटमानकुमुदवनकषायपरिमलेषु—विकचकैरवकुलसुरभिविमर्दगन्धवत्सु। विघटमानस्यकुमुद-वनस्य कषायः परिमलो येषु तेषु। समुपोढनिद्रामरालसनाथैः-

प्राप्ताजागरणप्राचुर्य्यनिष्पन्दकनीनिकैः । समुपोढोयोनिद्राभरस्तेनालसाः कनीनिकाः येषान्तैः । अन्योन्यग्रथितपक्ष्मपुटैः—परस्परदृढसँल्लग्ननेत्रलोमभिः । अन्योन्यं ग्रथितानि पक्ष्मपुटानि येषान्तैः । आरब्धरोमंथमंथरमुखैः—कृतचर्वितचर्वणालसाननैः । सुखासीनैः—सप्रमोदमुपविष्टैः । सुखं यथास्यात्तथाऽऽसीनास्तैः । आस्धातोः कर्त्तरि शानच् । आसीनाः । आश्रममृगैः—मुनिनिवासहरिणैः । अभिनन्दितागमनेषु—प्रशंसितगतिषु । अभितोनन्दितमागमनं येषान्तेषु । निशामुखसमीरेषु प्रदोषपवनेषु । प्रदोषोरजनीमुखमित्यमरः । प्रवहत्सु—वात्सु—वा चलत्सु । विभावर्य्याम्—निशि । अर्धयाममात्रावखण्डितायाम्—अर्धं प्रहरन्यूनायाम् । हारीतः—जाबालिसुतः । कृताहारम्—विहितभोजनम् । माम्—वैशम्पायनम् । आदाय—गृहीत्वा । तैः—तत्रत्यैः । सर्वैः । सकलैः । मुनिभिः । सह-साकम् । उपसृत्य—महामुनिजाबालिमभ्युपगम्य । चन्द्रातपोद्भासिनि । शशिप्रभाभासमाने । चन्द्रस्यातपेनोद्भासितु शीलमस्यतस्मिन् । तपोवनैकदेशे—तपस्याकाननैकभागे । तपसोनिमित्तं वनन्तस्यैकदेशस्तस्मिन् । वेत्रासने—वेतसनिर्मितविष्टरे । वेत्रैर्निर्मितमासनन्तस्मिन् । उपविष्टम्—स्थितम् । अनतिदूरवर्त्तिना—समीपस्थायिना । नातिशयं दूरं वर्त्तते तेन । दर्भपवित्रपवित्रपाणिना कुशपूतमृगचर्मव्यजनहस्तेन—दर्भनिर्मितं पवित्रं पवित्रं पाणौ यस्यतेन । गमकत्वाद् व्यधिकरणोबहुव्रीहिः । जालपादनाम्ना । शिष्येण—छात्रेण । मन्दं शनैः शनैः । उपवीज्यमानम्—कृतव्यजनवातम् । पितरम्—महामुनिम् जाबालिम् । अवोचत्—प्रार्थितवान् । हे तात—पितः । आश्चर्य्यश्रवणकुतूहलाकलितहृदया—विस्मयजनकवृत्ताकर्णनोत्कण्ठोत्कण्ठितमानसा । आश्चर्य्यस्य श्रवणे यत् कुतूहलं तेनाकलितं हृदयं यस्या सा । आबद्ध-

मण्डला—वर्त्तुलश्रेणीभावेनकृतावस्थाना। आवद्ध मण्डलं यया सा। इयम्—एषा। सकला—समग्रा। तापसपरिषत्—तपस्विसभा। तपोऽस्ति अस्य स तापसः। तपस् शब्दात् अण् मत्वर्थीयः। समुपस्थिता—विद्यमाना। प्रतीयते—आलोच्यते श्रीमद्वचः। अयम्—एषः। पतत्रिपोतः—शुकशावकश्च। व्यपनीतश्रमः कृत—अपगतखेदः विहितः। तत्—अदः। सर्वम्। आवेद्यताम्—कथ्यताम्। यत्। अपरस्मिन्—पूर्वस्मिन्। जन्मनि—जनने। अनेन—शुकशिशुना। कृतम्। वा—च। अयम्। क—कतमः। अभूत् आसीत्। वा को भविष्यति। इति एवमुक्त—इत्यभ्यर्थितः। स—जावालिः महामुनिः। महर्षिः। अग्रतः पुरोभागे। स्थितम् वर्त्तमानम्। माम्—वैशम्पायनम्। अवलोक्य—दृष्ट्वा। तान् सर्वान् मुनीन्। च। एकाग्रान्—समीहितचेतसः। अतएव। श्रवणतत्परान्—आकर्णनोत्सुकान्। बुद्ध्वा—अवगम्य। शनैः शनैः—मन्दम् मन्दम्। अब्रवीत्—उक्तवान्। श्रूयताम्—सावधानेनाकर्ण्यताम्। यदि—चेत्। कुतूहलम्—श्रोतुमौत्सुक्यम् अस्ति।

समाप्तमिदं कथामुखप्रकरणम्
संस्कृतविवृति सहितम्।

43 On the evening twilight having (*i. e.*, when the evening twilight had) come to an end or declined (lit 'gone near to destruction' or 'perished'), the night bore or put on the fresh appearance or new advent (lit 'the coming forth,' 'becoming visible,'—'the rising or breaking out') of darkness (*i. e.*, put on the garb of, or became involved in, the darkness that soon ensued or followed thereafter), which seemed as though it were a dark or black deer-skin, put

or shape of, the world of the immortals, *that* (or which hermitage) has, situated on the borders (*i e*, the skirts or precincts) of it (or on the borders of which there is), a thin or small line of a group or collection (lit a forest) of dark *Tamala* trees (or *Tamala* trees which are dark like darkness itself,—*i. e*, very dark), *that* is occupied or inhabited by the circle (*i e*, the group or assemblage) of the '*Seven Rishis or Sages*' (the hermitage, being situated in heaven or the world of the immortals, would naturally be near or surrounded by the *Seven Sages* in the form of the constellation of the *Great Bear* or *Ursa Major*), *that* is (rendered) holy or pure on account of *Arundhati* (the wife of Vashishtha one of the eminent group of the seven sages, and an ideal or pattern, or a type of conjugal excellence, constancy and fidelity) walking or moving about in it, *that* has staffs of *Palasha* trees (lying about or placed) in it, *that* has roots visibly appearing or being seen or displayed in it, and *that* has the fine or beautiful spotted antelopes or the dappled deer [or it might also mean the 'deer with or having beautiful pupils] standing or lying in a portion or a secluded, lonely or solitary part, of it,—*having* (*i e*, the moon, like such a hermit, *having*) had the loss of its natural colour (which is white) produced or brought about [*i e*, with its natural white colour faded or lost,—referring to the reddish hue (which implies a distinct loss of its standing white colour) of the moon just about the time of its rising on the eastern horizon,—

which is fancied by the poet to indicate as though it (*i e*, the moon) had been struck with grief, or a sense of despondency or disgust at the news of the disappear ance of its friend—the sun], *with* the sky (made) white or bright (with its rays), like a well washed bark (garment resembling) silk, and *with* its harem or inner apartment being endowed with or consisting of (or appearing in the shape or form of) the stars or planets [or of *Tara* (the wife of Brihaspati, whom the moon had seduced) as its queen],—*stood upon* or ascended (lit took its abode on,—hence mounted, appeared, or made its appearance on) the (flat or surface of the) sky, *which* had lying or appearing on the skirts or borders of it a thin or slender lining of darkness, like or resembling a grove (*i e.*, a number or collection) of Tamala trees *which* was inhabited or occupied by the constellation of the Great Bear or Ursa Major, *which* was sanctified (or made) pure or holy, on account of the apparent movements on it of the planet or star *Arundhati* (the morning star, personified as the wife of the sage Vashishtha), *which* had the constellation of *Pûrvashadha* appearing (lit placed or deposited) on it *which* had the asterism or constellation of (*i e*, the group of stars called) *Mula* appearing visible on it, and *which* (sky) had the constellation of *Mrigashiras*, the constituent stars of (or in) which were charming (or with its charming constituent stars), rising or lying situated (lit resting or staying) in a part or corner of it The luminous

moonlight, pure or white in colour like a swan (or swans), and causing a flood tide in the seas (lit 'filling up the seas',—i e, causing a great rising,—swelling or overflowing,—of their waters), *fell down* or poured forth upon the ground or earth from the flat of the sky, *that* bore the moon as an ornament, and *that* was adorned with stars, which looked or were like the pieces or fragments of a cup or vessel, or the potsherds of a dish or jar ['कपाल' or '*Kapala*' means by itself the fragment of a vessel a potsherd,—so that the word 'शकल = a piece or fragment, would seem here to be somewhat redundant —'*a fragment of the fragment of a pot or vessel*' It may, however, be taken generally to mean, 'pieces of potsherds'] —like the river Ganges, as it were, looking white or fair coloured like the swans, or with or on account of the swans (sporting on its surface), and filling up the seas (with its waters, *falling* upon the earth or ground from the head (lit '*the highest or chief part of the body*') of the '*Trioc*u*lar* or *Three eyed*' god Shiva, having or bearing the moon (on it or his forehead) as an ornament, and being adorned (i e, the head being adorned) with pieces or fragments of skulls (bright or shining) like (or in the shape or form of) the stars The deer or antelope [in the form of the *dark spot* on the bright disc of the moon, which (dark spot) is supposed, according to one of the most popular beliefs, to be a—or the figure of a—deer or antelope], having descended into the moon like lake [or the lake in the form of the (bright disc of the)

moon], that (lake) was pure white or bright like fully blown or expanded white lotuses, with (or being prompted by) the eager desire or greed of drinking the water (in the shape or form) of the bright moon-light, and having had its figure or body (made or standing) motionless, appeared or was seen (*i. e.*, looked) as though it had got stuck or were held fast into the mud (in the shape) of nectar [Here the *dark spot* in the moon, which is popularly supposed to be the figure of a deer, has given rise to the peculiar fancy of the poet. He considers as though the *dark spot* were a deer, that had descended into the lake-like bright disc of the moon, with a view to drink of the water-like moonlight, and having got stuck into the mud of nectar with which the moon abounds, was made to appear motionless there]. The lakes (that were full) of lilies or night lotuses, after the passing away or disappearance (going away or vanishing) of the rainy season (lit. 'the time of the clouds or water-bearers') (in the shape or form) of darkness, were dived or plunged into by the rays of the moon, that were pale or yellowish-white in colour like fresh and white *Sindhu-vāra* flowers, and that were coming to or falling upon the seas, like (or as though they, namely the rays of the moon, were) the swans, as it were, which, having come back or returned to the seas, on the rains, in the form of darkness, having been over, and being or looking whitish in colour like fresh and white *Sindhuvāra*

flowers, were taking a dip or plunge, or sporting into their waters [The idea simply is this The bright rays of the moon fell upon the waters of the lakes, that were full of lilies or night lotuses, after the darkness of the night had been removed by its own rays This is fancied by the poet as though the rays of the moon were so many swans which, having at the end of the rainy season (in the shape of darkness) returned from the seas, were plunging into the waters of those lakes that were full of night lilies] The disc or orb of the moon, that had the entire or the whole of its redness (appearing in it) at the time of its rising, disappeared or faded away (lit 'drained off' or 'melted away') from it, appeared or looked (i e, was seen, bore or put on an appearance) at that moment as though it were the region of the frontal globe on the upper part of the forehead of (the celestial elephant) *Airavata*, as it were, having had (the mark of) its red lead or vermilion washed away in the course or process (or on account) of its plunging or bathing into the heavenly or celestial Ganges (lit. 'the river or stream of the sky') Now, *on* the glorious or illustrious moon (lit 'having a series, succession or line of cold or snow flowing, exuding or streaming forth from it) *having* (or when the glorious moon had), by slow degrees or gradually, *risen* or ascended high up (lit 'far or at a distance,'— in the sky), *on* the world *having been* (or when the world had been) *whitened* or made pure white by

the moon-light or moon shine, as though with a mass or large quantity of the white wash powder (the powder of white wash or lime), *on the breezes* of the beginning—first or early part—of the night,—the movement or motion of *which* was sluggish or dull and feeble (which had a slow motion,—*i e*, which were moving or blowing gently or slowly) on account of the fall of the water drops of hoar frost, white dew or mist (*i e*, owing to the minute particles of dew-drop with which they were charged at the time), the fragrance of *which* had been (rendered or made) sweet or perfumed (or merely scented and made more fragrant) by or on account of the beds or clusters of water lilies, bursting or blooming forth (over there), and the appearance or advent of *which* was welcomed, applauded or rejoiced at by the deer or antelopes of the hermitage (*i.e*, which breezes made them happy or delighted), whose pupils (or the pupils of which deer) were dull or heavy on account of the weight or influence of suppressed or restrained sleep, or sleep that was drawing near or coming over them, whose eye-lashes (or the folds or covering—the hollows or cavities,—of whose eye lashes) had met together, or got strung or mutually enter twined together (*i.e*, who had their eye lashes closed up), whose mouths were or had become dull or lazy (*i.e*, slow or inactive and inert) on account of the rumination or the act of chewing the cud (that they had) commenced or started, and who

Here ends the '*Section or Part* of Kadambari,
entitled the '*Introduction to the Tale*'
May it all be well !



मुद्रक—बाबू विश्वम्भरनाथ भार्गव, स्टैन्डर्ड प्रेस, प्रयाग।

APPENDIX

ADDITIONAL NOTES IN SANSKRIT.

Development of Prose Classical Sanskrit Literature

संस्कृतगद्यकाव्यानामाविर्भावः समुन्नतिश्च कदा कुतः कालादारभ्य कियत्कालपर्यन्तं च जात इति प्रदर्श्यते ।

ख्रीष्टाब्दीयपञ्चमशताब्द्या आरभ्य सप्तमीशताब्दीपर्यन्तमुन्नतिः गद्यकाव्यस्य आसीत् । त्रयः कवयो गद्यकाव्यलेखका आसन् । तेषां प्रथमो दण्डी । स च चतुर्थीशताब्द्यवसाने ख्रिष्टीयपञ्चमशताब्द्या आरम्भे वा समुत्पन्नः मालवदेशप्रान्ते । तेन च दशकुमारचरितं लिखितम् । ख्रिष्टीयपञ्चमशताब्द्यवसाने षष्ठशताब्द्या आरम्भे वा सुबन्धुकविरासीत् विहारवङ्गदेशप्रान्ते । तेन च वासवदत्ता गद्यभागे कथा लिखिता । सुबन्धुना स्वग्रन्थे वासवदत्तानामके नगरीवर्णनवेलायां लिखितम् छन्दोविचितिरिव मालिनीसनाथेति । अत्र पद्ये मालिनी छन्दोविशेषो गृह्यते । दशकुमारचरितं काव्यादर्शः छन्दोविचितिः एतद्ग्रन्थत्रयं दण्डिविरचितम् । तत्र छन्दोविचितिः ग्रन्थविशेषः इति वासवदत्ताटीकाकारेण च लिपिकृतम् । छन्दोविचित्यां तत्प्रपञ्चो निदर्शितः इति काव्यादर्शे दण्डिना स्वयमुक्तत्वाच्च कल्प्यते, छन्दोविचितिग्रन्थोऽपि तृतीयः तन्निर्मितोऽस्ति । पूर्वोद्दिष्टपाठस्य वासवदत्तायां दर्शनात् कल्प्यते दण्डी सुबन्धोः प्राक्तनः । "त्रयोऽग्नयस्त्रयो वेदास्त्रयो देवास्त्रयो गुणाः । त्रयो दण्डिप्रबन्धाश्च त्रिषु लोकेषु विश्रुताः" । इति पद्येनापि महाकविराजशेखरोक्तेन दण्डिनः पूर्वोक्तग्रन्थत्रयकर्तृत्वं स्पष्टमेव । सुबन्धोर्मातुलः वररुचिः षष्ठ्यां शताब्द्यामुद्भूतः । श्रीहर्षनृपकाले इति तदीयइतिहासाज्ज्ञायते । स च तस्य भागिनेयः । वररुचिना च प्राकृतप्रकाशो विरचितः । नहि भागिनेयो बहुशतवर्षपूर्वं वा अधिककालपश्चाद्भवितुमर्हति । अतः पूर्वोक्तः कालः सुबन्धोः कथैर्निश्चितः इति । अथ च षष्ठशताब्द्यन्ते कान्यकुब्जाधिपश्रीहर्षसमकालेन तदीयसभापण्डितेन

were comfortably seated or seated at their ease or leisure,— *having* begun to blow, and *on* the night *having* (or when the night) had only half a night watch (period or watch of three hours,—the eighth part of a day) of it spent or pssed away (lit,'divided 'destroyed,'—i e ,elapsed),—*Harita*, having taken me, who had had or taken his food or meal, up, and approached, along with or in the company of (i e , being accompanied by) all those sages or ascetics, his father, who was sitting or seated on a cane seat or mat of cane, in a part of the hermitage, or penance grove or forest, that (part) was being illuminated or shining (i. e , looking bright or radiant, brilliant) with or on account of the moon light or moon shine, and was being gently fanned by a disciple or pupil, named Jala pada, who was standing not very far from (i e , close to) him, and was holding (i e , who had) in his hand a fan made of deer-skin (that was made) holy or pure with (or like) *Kusha* grass,—said to him (thus) 'O Father ! The whole of this assembly of ascetics or hermits, having approached or drawn or come near together, and formed itself into a circle, with (or having) their hearts possessed or full of (i e , with their hearts seized or laid hold of by) curiosity to hear the wonderful tale (or the marvellous or extra ordinary story,—lit, 'curiosity in or as regards the listening to or hearing of the marvel or wonder'), is looking forward (to you), or is waiting in eager expectancy or expectantly (to hear you) And this

young one of a bird (*i. e.*, this young parrot,—lit. 'the young one of one having a wing or pinion, or feather') has also had its fatigue or weariness (*i. e.*, its languor or exhaustion,—its distress or pain) removed or taken away (lit. 'made such as has had its fatigue removed',—*i. e.*, made free from all weariness or exhaustion). Therefore be pleased to tell us (*i. e.*, to inform or declare to us) as to what had been or was done by it in its other or former life, as to what it was in its other (*i. e.*, the former or previous) birth or life, and as to what it would be in its other (*i. e.*, the future or coming) birth or life'. Now, having, however, been thus addressed or spoken to, that great sage or ascetic (Jābāli), having seen or looked at me, who was lying or placed before or in front (of him), and having found or considered (*i. e.*, deemed, known or perceived) all those sages or ascetics to be closely attentive* or bent only on one thing, and full of eagerness ‡ or engrossed interest to hear (the wonderful story or the marvellous tale), quietly or gently (or slowly or gradually) said : 'Hear or listen, if (you have a) curiosity or inquisitiveness (to do so)

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* 'एकाग्र' means, 'with or having one's *attention fixed or concentrated upon only one object or point*'.

‡ 'श्रवणपर' means, '*engrossed in or closely intent upon hearing or listening*' to anything.

बाणेन सप्तमशताब्द्यां हर्षचरितं कादम्बरीकथा च लिखिता । आह च तथैव राजशेखरः—"सहर्षचरिताख्याद्भुतकादम्बरीकथा । बाणस्य वाग्वनार्येव स्वच्छन्दा भ्रमति क्षितौ" इति । सप्तमशताब्द्या खिष्टीयाया अनन्तरं प्रायेण नवीनगद्यग्रन्थाविर्भावो न हि जातः । वोवरनामा आङ्गलदेशीयः पण्डितः प्राह—'गुणाढ्यकविः पैशाचभाषायां लक्षश्लोकेषु बृहत्कथाग्रन्थस्य निर्माता खिष्टषष्ठशतके आसीत् । दण्डिनो जन्मकालमपि षष्ठशतकमाह' । परन्तु दण्डिना काव्यादर्शे प्रोक्तम् "भूतभाषामयीं प्राहुरद्भुतार्थां बृहत्कथाम्" । अत्र प्राहुरितिपदेन ज्ञायते बहुकालपूर्व्वम् बृहत्कथा विरचिता । अतो द्वयोः समानकालत्वकथनं न रोचते युक्तियुक्तत्वाभावात् । पूर्वोक्तप्रौढतरयुक्तियुक्तोपपादनाच्च । एषा हि खलु शैली योरुपदेशीयविदुषां लक्ष्यते । यदल्पमपि कथञ्चिल्लब्धम् कारणमवलम्ब्य यथेच्छ वदन्तीति ।

Bāṇa's Life, Date and Works

पुरा कान्यकुब्जप्रान्ते शोणनदस्य पश्चिमे प्रदेशे प्रीतिकूटनामो ग्राम आसीत् । तत्र च वात्स्यगोत्रजन्मा प्रौढविद्वद्ग्रणी परमश्रोत्रियः कुबेराभिधो बभूव कश्चिद्द्विजः । तदात्मजः पशुपतिः तत्सुतोऽर्थपतिः । तदीयाश्चैकादश सूनवः समभवन् । तन्मध्येऽष्टमश्चित्रभानुः । अदसीयायां राजदेवीनामिकायां भार्य्यायां कविकुलालङ्कारभूतो बाणः उद्भूतिं लेभे । शैशवैव वर्त्तमाने बाणे मृत्येोर्बालचिताभियाय तन्माता राजदेवी । यतो मातृत्वपरिपोषितः पित्रा परमस्नेहेन । परन्तु चित्रभानुः तदीयोपनयनादिसंस्कारान् यथाविधि विधाय यथायोग्यमध्याप्य च चतुर्दशेऽब्दे विद्यमानमेव तं विहाय पञ्चत्वमगमत् । ततः सः स्वाभाविकयौवनदोषैः साहचर्य्यदोषैश्च ईशाननामादिभिः सखिभिः सार्द्धम् विविधदेशान् पर्य्यटितुमारेभे । तत्र च विविधभूपतिभिरनेकविधकोविदैश्च सह समागमं विदधत् । समुपलभ्य च विततविमलविविधज्ञानं पुनरायातः स्वकीयजन्मदेशम् । ततः कदाचित् कान्यकुब्जेश्वरो हर्षवर्धनो नृपतिर्बाणभट्टं दूतद्वारा समाहूतवान् । तदा

च राजसम्मुखे सदसि समुपस्थे बाणभट्टे चतमं, सदर्पं प्रति जगाद श्रुततदीयदुश्चरित्रः पूतचरित्रो राजा बाणमुद्दिश्यैव अयं भुजङ्ग समायातः इति । तदा बाणः शान्तिं धैर्यं चावलम्ब्य परिमृश्य च स्वीयं तादृशमवमानं भविष्यति निर्णयः इत्यभिधाय सभायां तस्थौ । तदा समुपस्थिते सहस्यैरनेकैरनेकशास्त्रपारङ्गतैर्पण्डितैः समम् शास्त्रीयविचारे नृपतिस्तं विद्वन्मालामौक्तिकम् प्रचुरांखण्डपाण्डित्यवन्तं पण्डितप्रवरं स्वीयसभायां प्रधानाचार्यपदवीं तस्मै समर्प्य स्थापितवान् । यतः आह च पारखोनामा पण्डितः श्लेषार्थकं पद्यम् बाणप्रखरपाण्डित्यमुद्दिश्य—'केवलोऽपि स्फुरन्बाणः करोति विमदान्कवीन् । किं पुनः क्लृप्तसंधानः पुलिन्दकृतसन्निधिः'। अत्र पुलिन्दशब्देन पक्षे बाणसुतः भूषणभट्टापरनामा ग्राह्यः । तत आरभ्य नृपतेः सभायां प्राप्तोन्नतपदवीकस्तत्रैवोषितवान् । तदुक्तं काव्यमीमांसाभूमिकायां—'श्रीहर्ष इत्यवनिवर्तिषु पार्थिवेषु नाम्नैव केवलमजायत वस्तुतस्तु । श्रीहर्ष एष निजसंसदि येन राज्ञा संपूजितः कनककोटिशतेन बाणः'। तत्र च कतिपयैः सुहृद्भिरनुमोदितो बाणभट्टो हर्षवर्धनस्य नृपस्य जीवनचरितम् वर्णयितुमारेभे 'हर्षचरितम्' इतिग्रन्थं च प्रणीतवान् । तदुक्तम् काव्यमीमांसाभूमिकायां—'हेम्नो भारशतानि वा मदमुचां वृन्दानि वा दन्तिनां श्रीहर्षेण समर्पितानि कवये बाणाय कुत्राद्य तत् । या बाणेन तु तस्य सूक्तिनिकरैरुट्टङ्किताः कीर्तयस्ताः कल्पप्रलयेऽपि यान्ति न मनाङ्मन्ये परिम्लानताम्' इति । 'पार्वतीपरिणयम्' अपि बाणेनैव लिखितम् । 'चण्डीशतकम्' च । अन्तिमावस्थायां तु कादम्बरीकथा प्रणीता । अतः सः ताम् पूर्तिं न निनाय । पूर्वार्धमेव तस्या लिखित्वा सः परां मुक्तिं प्रपेदे । अतः कादम्बर्या उत्तरभागस्तु बाणसुतेन भूषणभट्टेन निर्मितः । हर्षवर्धनस्तु कान्यकुब्जे ६०६ षडुत्तरषट्शताब्द्यारभ्य अष्टचत्वारिंशदुत्तरषट्शताब्दपर्यन्तम् ६४८ भूमिं शशास । हर्षसभायां बाणस्य सत्त्वात् कल्प्यते यत् षष्ठ्यां शताब्द्यां अस्मिन् भारतेऽथवा सप्तम्यां शताब्द्यां पूर्वस्मिन्भागे प्रादुर्बभूव बाण इति । हर्षवर्धनसभायां बाणेन सह मातङ्गदिवाकरः मयूरश्चास्ताम् । तथा राजशेखरः प्राह—'अहो प्रभावो वाग्देव्यां यन्मातङ्गदिवाकरः । श्रीहर्षस्या-

भवासभ्यः समो बाणमयूरयोः' इति । परन्तु कविकुलकामिनीकविताकामुकत्वं विमलविशदप्रखरप्रज्ञाशीलत्वन्तु बाणस्यैवासीत् । स्फुटीभविष्यति चैतत् तत्कवितामहत्त्वप्रदर्शनेऽधुनैव । यद्यपि केनचिदुक्तम्—'दर्पं कविभुजङ्गानां गता श्रवणगोचरम् । विषविद्येव मायूरी मायूरी वाङ् निकृन्तति' । तत्तु मयूरनिर्मितसूर्यशतकस्य प्रशंसापरम् । भगिनीदत्तशापजन्यकुष्ठनिवारणार्थं सूर्यदेवताकम् पद्यशतकम् स्तोत्रं स्वय विरच्य स्तुतो देवो भास्करो मयूरेण तथा च तन्निवारणं जातम् सवितृदेवस्तुत्या । तथा चोक्तम् काव्यप्रकाशे मम्मटेन—'आदित्यादे (सूर्यादे) र्मयूरादीनामिवानर्थनिवारणम्'। प्रभूत-भक्त्यावेशेन परमसमाहितो मयूरः कृतवान् शतकम् स्वाभाविकन्तु नासीत् तदीयम् तादृशं कौशलं कवित्वे। बाणस्य तु नैसर्गिकम् नैपुणम् सहृदय हृदयङ्गमम् सुकवित्वे इति ।

The Genealogy of Bana

ब्रह्मणः सकाशात् पुलहः सञ्जातः पुलहाद्वत्सः स्वय वत्सस्तु पुलहाद् इति ब्रह्मवैवर्त्तपुराणप्रमाणम् । वत्स्यानन्तरमनेकेषां तद्वंशीयजनानां नामानि अनुपलब्ध्यानि । ततः कुबेरः तस्य च अच्युतः ईशानः हरः पशुपतिः एतन्नामकाश्चत्वारः सुता जाता. क्रमशः । पशुपतेश्चार्थपतिः । अस्य तु मृगु· हंस शुचिः कविः महीदत्तः धर्म· जातवेदः चित्रभानुः त्र्यक्षः अहिदत्तः विश्वरूप एतदेकादशसंख्यकाः पुत्राः क्रमेण समजनिष्यन्त । चित्रभानोर्बाण-भट्टो महाकविमुकुटमणिः प्रादुर्बभूव । अस्य भूषणभट्टः उद्भूत. । केचि-द्वदन्ति यत् बाणभट्टसूनो वक्ष्यमाणानि चत्वारि नामानि आसन्—भूषण-भट्ट· भूषणबाणः पुलिन्दः पुलिनश्चेत्यात्मकानि । एकैकमते प्रत्येकं आसीदिति भावः ।

The Source of Kādambari :—

बृहत्कथारूपमाधारमवलम्ब्य कादम्बरीकथा बाणभट्टेन निर्मिता तत्र-त्यमेकं कमपि देशमाधारं समाश्रित्य । आसीत् श्रीमान् गुणाढ्यः कविः' प्रतिष्ठानपतेः श्रीयुतः सातवाहननरपतेः सभायाम् तेन च लक्षश्लोकनिबद्धा

(बृहत्कथा) पैशाच्या भाषया विरचितेति कथापीठलम्बके प्रकरणे स्पष्टमेव दृश्यते। सातवाहनभूपतिस्तु खाष्टाब्दीयप्रथमशतके समुदभवदिति प्रसिद्धमेव। अत स एव गुणाढ्यस्य कालः।

बृहत्कथान्तर्गतानां कासाञ्चित्कथानामाधारेण वा केषाञ्चित्कथैकदेशानामाधारेण तैस्तैः कविभिः प्रियदर्शिका, रत्नावली, नागानन्द, पञ्चतन्त्र, कादम्बरी, मालतीमाधव, मुद्राराक्षस, वेतालपञ्चविंशति, हितोपदेशप्रभृतयो ग्रंथा निर्मिता सर्वत्र प्रकाशन्ते। परन्तु भूतभाषामयी बृहत्कथा इतरो वा गुणाढ्यरचितो ग्रंथो नाधुना लभ्यते। प्राचीनग्रंथेषु क्वचित् क्वचित् बृहत्कथायाः गुणाढ्यस्य च स्मरणं वर्त्तते। यथा वासवदत्तायां कुसुमपुरवर्णने बृहत्कथारम्भैरिव शालभञ्जिकोपेतैः इति। काव्यादर्शे—भूतभाषामयीं प्राहुरद्भुतार्थां बृहत्कथाम्। हर्षचरिते समुद्दीपितकन्दर्पा कृतगौरीप्रसाधना। हरलीलेव नो कस्य विस्मयाय बृहत्कथा। कादम्बर्यामुज्जयिनीवर्णने—बृहत्कथाकुशलैः इति दशरूपके रामायणादि च विभाव्य बृहत्कथां च इति।

नलचम्प्वाम्—शश्वद्बाणद्वितीयेन नमदाकारधारिणा। धनुषेव गुणाढ्येन निःशेषो रञ्जितो जनः इति। गोवर्धनसप्तशत्याम् श्रीरामायणभारतबृहत्कथानां कवीन्नमस्कुर्मः। अतिदीर्घजीविदोषाद् व्यासेन यशोऽपहारितं हन्त। कैर्नोच्येत गुणाढ्यः स एव जन्मान्तरापन्नः इति च॥ कुवलयानन्दस्य परिकरप्रकरणे—श्रियायां न बृहत्कथामचकथम् इति प्राचीन पद्यम्। इत्यादि ज्ञेयम्।

प्रकाशेन्द्रसूनुः व्यासापरनामा महाकविः क्षेमेन्द्रः अनन्तराजस्य सातवाहन भूपतेः सूनोः राज्यसमये १०२८ १०८० ख्रीष्टाब्देषु कश्मीरदेशे समभवत्। रचितास्तेन बहवो ग्रन्थाः। तेनैव बृहत्कथाऽतिविस्तृता पिशाचभाषामयी निर्मिता इत्येतां सर्वहृदयङ्गमां कर्तुं संस्कृतभाषायां तस्याः सारमाहृत्य तदीयं नाम च बृहत्कथामञ्जरीति कृतम्।

तत्र च लम्बकापरपर्यायेषु क्वचिद् क्वचिद् कथासु च पौर्वापर्यं कृतम्।
यथा प्रथमारम्भ—उमानन्दाभिरामः ... [illegible] ... कृती। [illegible] ... शिवः इत्यादि। तत्र रामभट्टेन श्रीमान्

सोमदेवभट्टोऽपि पूर्वोक्तानन्तराजराज्यवेलायामासीदिति निर्णीतप्रायमेव तदीय जन्म च कश्मीराभिधजनपदेषु वर्त्तते स्म । स च बृहत्कथामञ्जरीमतिशय सङ्कुचिता नातिमनोरमा चावलोक्य श्रीमत्याऽनन्तराजमहिष्याऽत्यन्तविदुष्या "सूर्य्यवत्या" प्रोत्साहित नाधिकसंक्षिप्तमनतिविस्तीर्णं च प्रसादगुणोपेत नितान्तस्वान्ताकर्षणक्षमम् बृहत्कथानुसारं कथासरित्सागरनामकं ग्रन्थ संस्कृत भाषायां ग्रथितवान् । अस्मिन् ग्रन्थे सोमदेवभट्टेनैकपदमपि व्यत्ययो मूलापेक्षया न कृत तथा च तद्वाक्यम्—"यथामूल तथैवैतन्न मनागप्यतिक्रम" इति । अथ कथासरित्सागरस्यैकानपञ्चितमतरङ्गस्थित मकरन्दिकोपाख्यानमेव कुत्रचित् विषयान् न्यूनीकृत्य कुत्रचित् पात्राणानामानि चान्यानि विधाय श्रीमता बाणभट्टेन निर्मिता कादम्बरीकथा उत्तरार्धे तु बाणसुतभूषणभट्टेन बहुधा भिन्नवृत्तान्तो लिखित । पूर्वार्धे तु न तथा । यथा विन्ध्याटवीवर्णने—'कर्णीसुतकथेव सन्निहितविपुलाचला, शशोपगता च" इति कादम्बर्यां मुक्तम् । एतन्मूलभूत पाठ बृहत्कथायामस्ति—'कर्णीसुत कटक स्तेयशास्त्र प्रवर्त्तक । ख्यातौ तस्य सखायौ द्वौ विपुलाचलसञ्ज्ञकौ शशो मन्त्रिवरस्तस्य' इति मकरन्दिकोपाख्यानान्तर्गत एव पाठ तत्रास्ति । अत बृहत्कथा मूलकैव कादम्बर्यां स्पष्टमेव प्रतिभाति । अपि च—

जाबालेराश्रमवर्णने 'किम्पुरुषाधिराज्यमिव मुनिजनगृहीतकल शाभिषिच्यमानद्रुमम्' इति कादम्बरीपाठ । पुरा मुनय किन्नरराज्ये द्रुम नामकन्नृपमभिषेचयामासुरिति बृहत्कथाकथाऽस्ति आश्रमपक्षे द्रुमा वृक्षा आह्वा राज्यपक्षे तन्नामा नृपो गृहणीय तेन स्फुट प्रतीयते कथासरि त्सागरमूला कादम्बरीकथा, किञ्च 'प्रलयानलशिखाकलापकपिलजटा भारभ्रान्तसुरसिन्धुरन्धकारातिर्भगवानुत्सृष्टकैलासवासप्रीतिर्महाकालाभिधान स्वय निवसति' इति उज्जयिनीवर्णने कादम्बरीगतोऽयम्पाठ । 'यस्यां वसति विश्वेश महाकालवपु स्वयम् । शिथिलीकृतकैलासनिवासव्यसनो हर'। इति कथासरित्सागरस्थ पाठ तेन स्पष्ट ज्ञायते समानत्वात् कथासरित्सागर मूलिका कादम्बरीकथेति ।

कादम्बरीस्थितानां पात्राणां नामानि—विदिशा, शूद्रक, चाण्डालकन्यका, वैशम्पायन शुक, विन्ध्याटवीस्थशाल्मलीतरु, हारीत, जाबालि, उज्जयिनी, तारापीड, विलासवती, चन्द्रापीड, शुकनास, वैशम्पायन, इन्द्रायुध, हंस, गौरी, महाश्वेता, श्वेतकेतु, पुण्डरीक, चित्ररथनामकगन्धर्वराज, कादम्बरी, केयूरक, पुण्डरीकापरनामा वैशम्पायनाख्य शुकशिशु, चन्द्रापीड एव शूद्रक इमानि।

कथासरित्सागरस्थपात्राणां नामानि नितान्त तत्सदृशानि सन्ति। तथाहि—शोभनपुरी, सुमना मुक्तालता, शाल्मलशुक, हिमालयस्थितशाल्मलीतरु, मरीचि, पौलस्त्य, रत्नाकरपुरम्, ज्योतिष्प्रभ, हर्षवती, सोमप्रभ, प्रभाकर, प्रियङ्कर आशुश्रवा, पद्मकूट, हेमप्रभा, मनोरथप्रभा, दीधितिमान्, रश्मिवान् सिंहविक्रमाख्यविद्याधरराज, मकरन्दिका, देवजय, सिंहविक्रमाख्यशुक रश्मिवानेव सुमना, इतीमानि नामानि यथाक्रमं कादम्बरीगतपात्रनाम्ना सदृशान्यतस्तस्यास्तन्मूलत्वं स्पष्टमेव। यच्छोदसरोजरद्गविहधार्मिकचण्डिका पत्रलेखेत्यादीनां केषाञ्चिद्वर्णनानि तत्तत्प्रकरणानुरोधादधिकानि सन्ति कादम्बर्यां न कान्चित्क्षति किन्तु शोभनैव दृश्यते प्राय ईदृशी शैली। न हि तेन (आधेयमन्ये आधाराश्रितग्रन्थानाम् (यथोत्तरचरितादिकम्) आधारस्य तत्त्वे (आधाराधेयसम्बन्धेनाधेयप्रकरणाऽविरोधिविशेषवर्णनेन) मूलकत्वे) कतमोऽपि दोषोऽप्रसिद्ध प्रसिद्धो वा पदं निधातुं समर्थ इति।

Merits and Demerits of Kadambari and Banas works —

गुणदोषसमालोचना—

> " श्लेषे केचन शब्दगुम्फविषये केचिद्रसे चापरे
> ऽलङ्कारे कतिचित्सदर्थविषये चान्ये कथावर्णने।
> आसर्वत्रगभीरधीरकविताविन्ध्याटवीचातुरी
> सञ्चारी कविकुम्भिकुम्भभिदुरो बाणस्तु पञ्चाननः " ॥

इति पद्यं श्रीचन्द्रदेवकविना नितान्तमनुरूपमेव बाणकविताया अभिहितम् निखिलकवितागुणसत्तायाः समीचित्येन प्रतिपादनपरम् । यथा विन्ध्याटवीवर्णने, गिरितनयेव स्थाणुसङ्गता मृगपतिसेविता च, जानकीव प्रसूतकुशलवा निशाचरपरिगृहीता च, राज्यस्थितिरिव चमरमृगवाल-व्यजनोपशोभिता समदगजघटापरिपालिता च, क्वचिदम्बरश्रीरिव व्याधानुगम्यमानतरलतारकमृगा इत्यादि ।

यथा च हारीतवर्णने—सुराजेव निगूढमन्त्रसाधनक्षपितविग्रहः, जलनिधिरिव करालशङ्खमण्डलावर्तनाभिगर्तैः, भगीरथ इवासकृद्दृष्टगङ्गावतारः वनचरोऽपि कृतमहालयप्रवेशः सुप्तोऽपि प्रबुद्धः, सन्निहितनेत्रद्वयोऽपि परित्यक्तवामलोचनः इत्यादि । यथा च जाबालेराश्रमवर्णने—जलधरसमयमिव वनगहनमध्यसुखसुप्तहरिम्, हनुमन्तमिव शिलाशकलप्रहारसञ्चूर्णिताक्षास्थिसञ्चयम्, खाण्डवविनाशोद्यतार्जुनमिवारब्धाग्निकार्यम्, परिपूर्णद्विजपतिमण्डलसनाथमपि सदासन्निहिततरुगहनान्धकारम् इत्यादि सर्वत्रैव कादम्बर्यां तत्तद्वर्णनैः पूर्वोद्दिष्टपद्योक्तसकलगुणा. स्फुटमेव प्रतिभान्तितराम् ।

श्लिष्टार्थाभिधानम् (श्लिष्टार्थकशब्दैस्तत्तदर्थानां कथनम्) विशिष्टा शब्दरचनाऽप्यसाधारणैव । क्वचिच्छृङ्गाररसस्य कुत्रचिदद्भुतरसस्य च सातिशयं दर्शनं, विविधानामलङ्काराणां यथास्थानमभिनिवेशः स्फुटोत्कृष्टार्थस्य च यथाविधिप्रदर्शनम्, विततातिततानां विशदानां तासां तासां कथानां साशयमवबोधनप्रकरणे नियोजनञ्च दृश्यते । अतः प्रकटितकविचातुरी कादम्बरी कादम्बरीव नितान्तसेविताऽतिशयानन्दपारावारे मनो निमज्जयन्ती केषां विदुषां मोदं नापादयति, केवाम्वा परितो रसभावाऽश्रिताऽनल्पाऽलङ्कारालङ्कृता वनितेव बाणकविताऽनुपमपदविन्यासापहृतमानसामानसेषु पदम् निदधाति ।

[1] यतः कुत्रचित्काव्ये श्लेषस्यैवाऽसीमा महिमा विद्यते । यथा—अयं सर्वाणि शास्त्राणि हृदिज्ञेषु च वक्ष्यति । सामर्थ्यकृदमित्राणां मित्राणाञ्च नृपात्मजः ॥

यथा—पृथुकार्तस्वरपात्रम् । यथा वासवदत्तायाम् —दशरथ इव सुमित्रोपेतः सुमन्त्राऽधिष्ठितश्चेत्यादि । क्वचित्तु शब्दरचनैव पटीयसीं परिपाटीमाश्रिता, यथा वासुदेवविजये—मतुग्फधामानमिव प्रतोफितुम् प्रतुग्फशीलान्निमलतो-ऽथ राक्षसान् इत्यादि । अर्थोऽस्य—महत्ततेजसं सूर्यं हिंसितुं हिंसाशीलान् संगतांश्च राक्षसान् दृष्ट्वेति ।

यथा च वासवदत्तायां चिन्तामणिनृपवर्णने—सर्वोर्वीपतिचक्रचारु-चूडामणिश्रेणिशोणायमानपदनखमणिरिति ।

केचित्तु रसमेव प्राधान्येन दर्शयन्ति—यथा वासवदत्तायाम् कामिनी-वर्णने—पुनर्दर्शनतृष्णाविधुरसर्वीजनाऽनुपगम्यमानाप्रियतमासु इति । यथा वा—अनङ्गरङ्गप्रतिमं तदङ्गम्भङ्गीभिरङ्गीकृतमानताङ्ग्याः इत्यादि ।

परे त्वलङ्कारमहत्त्वमेव सर्वस्वं मन्यन्ते दर्शयन्ति च यथा वासवदत्तायाम् वसन्तवर्णने—समृद्धकासारशकुनिसार्थ इव निनिदितमरुवकः इति । यथा वा विनोक्तेरलंकारस्य पद्यम्—विना जलदकालेन चन्द्रो निस्तन्द्रतां गतः । विना ग्रीष्मोष्मणा मञ्जुर्वनराजिरजायत इत्यादि ।

कतिपये तु सतो विजम्मतेऽर्थस्यैव प्राचुर्यं मुख्यमतिशयं वदन्ति यथा वासदत्तायाम् चिन्तामणिवर्णने—धृतराष्ट्रोऽपि गुणप्रियः, क्षमानुगतोऽपि सुधर्माश्रितः इत्यादि । यथा वा किराते—अचिरांशुविलासचञ्चला ननु लक्ष्मीः फलमानुषङ्गिकम् इति ।

अपरे विद्वासः विविधकथावर्णनमेव परं काव्यकृतित्वम् सहृदयहृदयं-गमत्वमभिदधति यथा दशकुमारचरिते कुमाराणां तेषां चरितानां वर्णनम् विश्रुतादीनाम् । कादम्बर्यान्तु साकल्येनेमे प्रोक्ता गुणा विलसन्त्यतः सर्वगुण-सम्पन्नेयमस्तीति । किञ्च युक्तं कादम्बरीं श्रुत्वा कवयो मौनमाश्रिताः । बाण-ध्वनावनध्यायो भवतीति स्मृतिर्यतः इति कीर्तिकौमुदीस्थपद्य सत्यमेव प्रतीयते, महाश्चर्यजनिकायाः कादम्बर्याः निर्मितेः परमरचनाचातुरीरीतिरचितत्वात् । तथा हि संध्यावर्णने—क्रमेण च रविरस्तंगत इत्युदन्तमुपलभ्य जातवैराग्यो धौतदुकूलवल्कलाम्बर, सतारान्त:पुरः, पर्यन्तस्थिततनुतिमिरतमालवन-

खेलम् गगनतलम् । यथा च पम्पासरोवर्णने—अनेककुसुमपरिमलवाहिनीभिर्वनदेवताभिः श्वासवासिताभिरिव वनराजिभिरुपरुद्धतीरम्, अपरसागराशङ्किभिः सलिलमादातुमवतीर्णैः जलधरैरिव बहलपङ्कमलिनैः वनकरिभिरनवरतमापीयमानसलिलम् इत्यादि । यथा वा शाल्मलीवृक्षवर्णने—तुङ्गस्कन्धावलम्बिभिरनिलवेल्लितैरहिनिर्मोकैर्धृतोत्तरीय इव, दिक्चक्रवालपरिमाणमिव गृह्णता भुवनान्तरालविप्रकीर्णेन शाखासञ्चयेन प्रलयकालताण्डवप्रसारितभुजसहस्रमुडुपतिशकलशेखरमिव विडम्बयितुमुद्यतः, पुराणतया पतनभयादिव गगनस्कंधमंलग्नः, जरातिलकबिन्दुभिरिव कण्टकैराचिततनुः वनगजकपोलकण्डूयनलग्नमदनिलीनमत्तमधुकरमालेन लोहशृङ्खलाबन्धनिश्चलेनेव कल्पस्थायिना मूलेन समुपेतः । यैः पक्षिकुलैः परिणामविरलदलमंहतिरपि स वनस्पतिरनिरलदलनिचयश्यामल इवोपलक्ष्यते दिवानिशं निलीनैरिति ।

यथा च शुकोत्पत्तिवर्णने—शकुनयो नभसि विरचितपंक्तयो मदकलहलधरहलमुखोत्क्षेपविकीर्णबहुस्रोतसमम्बरतले कलिन्दकन्यामिव दर्शयन्तः, सुरगजोन्मूलितविगलदाकाशगङ्गाकमलिनीशङ्कामुपजनयन्तः, दिवसकररथतुरगप्रभानुलिप्तमिव गगनतलमुपपादयन्तः, सञ्चारिणीमिव मरकतस्थलीं विडम्बयन्तः इति । यथा च शुकशावकनिपातवर्णने—एकतमस्तु जरच्छबरः पूर्वोक्तपादपमारुह्य कांश्चिदल्पदिवसजातान् गर्भच्छविपाटलान् शाल्मलीकुसुमशङ्कामुपजनयतः, कांश्चिदर्कफलसदृशान्, कांश्चिल्लोहितायमानचञ्चुकोटीन्, ईषद्विघटितदलपुटपाटलमुखानां कमलमुकुलानाम् श्रियमुद्वहतः, कांश्चिदनवरतशिरःकम्पव्याजेन निवारयत इव प्रतीकारासमर्थान्, एकैकशः फलानीव तस्य वनस्पतेः शाखासंधिभ्यः कोटरान्तेभ्यश्च शुकशावकानग्रहीत् इत्यादीनां परमनैपुण्यलावण्यविलक्षणसंवर्णनविषयाणां कादम्बरीगतानां दर्शनात् प्रचुरमाश्चर्यं स्थापयति स्थाने हृत्सु विज्ञानाम् । अतः यथाश्रद्धानश्रवणे शास्त्राध्ययनाऽनध्यायः स्मृतिविहितः तथा बाणभट्टस्याश्चर्यजनकां कृतिमाकर्णयन्तः प्रौढमनःशालिनोऽपि अकार्यपरां परां ध्यायन्ति नैजिकां कादम्बरीकथाभावानाम् ।

अन्यच्च—जाता शिखण्डिनी प्राक् यथा शिखण्डी तथावगच्छामि। प्रागल्भ्यमधिकमाप्तुं वाणी वाणी बभूवेति, गोवर्धनोक्तिः। तथाहि—श्रीसप्रागल्भ्यमापितुमसमर्था स्त्रीत्वादतः वाग्देवी बाणावतारमुपेतवती कृत्स्नतया सविस्तरं काव्यं निर्मातुम्। यथा प्रगल्भा शिखण्डिनी भीष्ममाक्रमितुमसमर्था तदीयभार्यात्वे भीष्मेणाऽस्वीकृते सा प्रतिज्ञातवती यन्मया बहुशः प्रार्थितेऽपि त्वदीयस्वामित्वे त्वया तन्नाङ्गीकृतमतो द्वितीयजन्मनि पुरुषाकारं शिखण्डिनामकं गृहीत्वा सप्रागल्भ्यं त्वामाक्रमिष्यामीति।

तथा च बाणस्योत्कटपाण्डित्यनिदर्शनमुत्कृष्टया प्रगल्भया कवितयाऽसमया प्रौढसारवत्या स्फुटमेव प्रतिभाति।

गजरुधिररक्तहरिसटालोमलोहिनीभिरातप्तलाक्षिकतन्तुपाटलाभिरायामिनीभिरशिशिरकिरणदीधितिभिः पद्मरागशलाकासम्मार्जनीभिरिव समुत्सार्यमाणे गगनकुट्टिमकुसुमप्रकरे तारागणे, सन्ध्यामुपासितुमुत्तराशावलम्बिनि मानससरस्तीरमवतरति सप्तर्षिमण्डले, सपाजलजकेसरकुसुमनिकरमुदयगिरिशिखरस्थितं सविस्तारमिवोद्दिश्य पल्लवाञ्जलिभिः समुत्सृजति कानने, क्रमेण च गगनतलमवतरतो दिवसकरवारणस्यावचूलचामरकलाप इवोपलक्ष्यमाणे मञ्जिष्ठारागलोहिते किरणजाले शनैरुदिते भगवति सवितरि, पम्पासरःपर्यन्ततरुशिखरसञ्चारिणि अध्यासितगिरिशिखरे दिवसकरजन्मनि हततारे पुनरिव कपीश्वरे वनमभिपतति बालातपे, स्पष्टे जाते प्रत्यूषसि इत्यादिवर्णनेषु पूर्वोद्दिष्टश्लेषादयः सर्वेऽपि गुणा राजन्तेतराम्। इतरकविवर्णनेषु प्रभातीयेषु तदंशांश एव लभ्यते यथा माघकविरचना—

> "कुमुदवनमपश्रि श्रीमदम्भोजखण्डं
> त्यजति मुदमुलूकः प्रीतिमांश्चक्रवाकः।
> उदयमहिमरश्मिर्याति शीतांशुरस्तं
> हतविधिलसितानां ही विचित्रो विपाकः।"

इति न काचिदपि शोभामावहति तस्य पुरः यथा वा—

अरुणकिरणजालैरन्तरिक्षे गतर्क्षे ।
चलति शिशिरवाते मन्दमन्दं प्रभाते ।
युवतिजनकदम्बे नाथमुक्तोष्ठबिम्बे
चरमगिरिनितम्बे चन्द्रबिम्बं ललम्बे ॥

इति च। अन्यच्च अभूतपिष्ठा प्राची रसपतिरिव प्राप्य कनकमित्याद्यपि अकिञ्चित्करमेव तदपेक्षया । "गद्यं कवीनां निकषं वदन्ति" इत्युक्तं काव्यालंकारसूत्रेषु वामनेन तत्परमयुक्तियुक्तं प्रतिभाति तथैव हि दर्शितम्। न हि तादृशमौत्कृष्ट्यं पद्यग्रंथेषु अपि यथा कथञ्चिद् विद्यते। तथा च वासवदत्तायां सुबंधुकृतं प्रभातवर्णनं वर्णयति शोभाकाञ्चिद् विशिष्टां परन्त्वधिका कादम्बरीनिरूपितप्रभातनिरूपणात् । किन्तु आधिक्येन शब्दचित्रता चित्रणात् कस्यचिद् विशिष्टभावस्य समुपेक्षणाच्च । तथाहि—अथ कदाचिद्-वसन्नायां यामवत्यां दधिधवले कालचपणकग्रासपिण्ड इव निशा-यमुनाफेनपुञ्ज इव मेनकानखमार्जनशिलाशकल इव मधुच्छत्रच्छायमपटलोदरे पश्चिमाचलोपधानसुखनिलीनशिरसो राजतताटङ्क इव शेषमधुभाजि चषक इव विभावरीवध्वा अपरजलधिपयसिशङ्खकान्तिकामुके मज्जति कुमुदिनी-नायके, कलप्रबोधचकिताभिसारिकासु सारिकासु, शिशिरकर्दमितकुसुमधूलि-मध्यबद्धचरणेषु षट्चरणेषु, प्रबुद्धाध्ययनकर्मठेषुमठेषु, विभासरागमुखरकार्पटि-कजनोपगीयमानकाव्यकथासु रथ्यासु, दुर्जनेष्विव दग्धस्नेहतया मन्दिमानमुपगतेष्वतिवृद्धेष्विव दशान्तमुपगतेषु विपन्नसदीश्वरेष्विव पात्रमात्रावशेषेषु शरद्-वासरलक्ष्मीष्विव नखाङ्कृतपयोधरास्वासन्नमरणास्विव जीवितेशपुरा-भिमुखीषु वसन्तवनराजिष्विवोत्कलिकाबहुलासु, प्रियैरालिङ्ग्यमानासु कामिनीष्वान्दोलितकुसुमकेशरकेशरेणुमुषि रणितमधुरमणीनां रमणीनां विकचकुमुदाकरे मुदाकरे सङ्गभाजि प्रियविरहितासु रहितासु सुखेन मुर्मुरमिव वसति समन्तादर्पकेदर्पकेषुदहनस्य दूरप्रसारितकोकप्रियतमाहते मारुते वहति इति।

गद्येष्वपि बाणस्यैव सर्वप्रधाना चमत्कृतिशालिनी काव्यीयनिखिलगुण-मालिनी कृतिरस्ति, उक्तमपि सूक्तिमुक्तावल्याम् " याता दिवं साधुना, बाणे

गीर्वाणवाणीप्रणयिनिर्विधिना शायिते मृत्युशय्याम्" इति बहुधा स्फुटं प्रदर्शितमेवास्माभिरिह प्राक्। यद्यपि "सुबंधुर्बाणभट्टश्च कविराज इति त्रयः। वक्रोक्तिमार्गनिपुणाश्चतुर्थो विद्यते न वेति" राघवपाण्डवीये कथितं तथापि तत् वक्रोक्तिनैपुण्ये नामिधायिनां कवीनां स्वरूपकथनपरम्, बहुशस्तस्य बाणस्य कृतेर्लोकोत्तरत्वेन बहुधा प्रदर्शितत्वात् इति "यादृग्गद्यविधौ बाणः पद्यबंधे न तादृशः" इति वाराणसीयमुद्रितपुस्तके प्रथमविभागीयचतुर्विंशतितमे पृष्ठे स्पष्टमुक्तत्वात्। अपि च—

> वागीश्वरं हन्त भजेऽभिनन्द-
> मर्थेश्वरं वाक्पतिराजमीडे।
> रसेश्वरं स्तौमि च कालिदासं
> बाणन्तु सर्वेश्वरमानतोऽस्मि।

इति काव्यमीमांसायामुदितम्।

यथाशूद्रकवर्णने—नाम्नैव यो निर्भिन्नारातिहृदयः विरचितनारसिंहरूपाडम्बरम् एकविक्रमाक्रान्तसकलभुवनतलो विक्रमत्रयायासितं च जहासेव वासुदेवम्। अतिचिरकालक्षमतिक्रान्तकुनृपतिसहस्रसम्पर्ककलङ्कमिव क्षालयन्ती यस्य विमले कृपाणधारातले चिरमुवास राजलक्ष्मीः। यस्य च कृपाणेनाकृष्यमाणा सुभटोरःकपाटघटितकवचसहस्रांधकारमध्यवर्तिनी करिकटतटगलितमदजलासारदुर्दिनाखभिसारिकेव समरनिशासु समीपमसकृदाजगाम राजलक्ष्मीः। यस्य च हृदयस्थितानपि पतीन् दिधक्षुरिव प्रतापानले वियोगिनीनामपि रिपुसुन्दरीणामन्तर्जनितदाहो दिवानिशं जज्वाल। इन्द्रनीलमणिकुट्टिमप्रभासम्पर्कश्यामायमानैः प्रणतरिपुनिश्वासमलिनीकृतैरिव चरणनखमयूखजालैरुपशोभमानम्। इत्यादिना पूर्वोक्तविमलमहागुणमालाऽलङ्कृतिः निर्मितततिगतिर्बाणस्य स्पष्टैव।

अपि च विदग्धमुखमण्डने धर्मदासोक्तिः—रुचिरस्वरवर्णपदा रसभाववती जगन्मनो हरति। तत्किं तरुणी नहि नहि वाणी बाणस्य मधुरशीलस्य इति।

अर्थगतं शब्दगतञ्चेति द्विविधम्माधुर्यम् बाणस्य वाण्यान्निरन्तरं भातितरामितराम् । रमणीगताः रमणीया अप्यरमणीयतां यान्ति गुणाः हावभावकटाक्षलावण्यादयः ।

अर्थगतं माधुर्यं यथा—चाण्डालकन्यकावर्णने-अतिकठिनमणिकुट्टिमस्पर्शमसहमानाम् क्षितितले पल्लवभङ्गानिव विधाय सञ्चरन्तीम् ।

आपिञ्जरेणोत्सर्पिणा नूपुरमणीनां प्रभाजालेन रञ्जितशरीरतया पावकेनेव भगवता रूप एव पक्षपातिना प्रजापतिमप्रमाणीकुर्वता जातिसंशोधनार्थमालिङ्गितदेहाम्, अनङ्गवारणशिरोनक्षत्रमालायमानेन रोमराजिलतालवालकेन मेखलादाम्ना परिगतजघनस्थलाम्, अतिस्थूलमुक्ताफलघटितेन शुचिना हारेण गंगास्रोतसेव कालिन्दीशङ्कया कृतकण्ठग्रहाम्, शरदमिव विकसितपुण्डरीकलोचनाम्, अनङ्गकुसुमचापलेखामिव मुष्टिग्राह्यमध्याम्, इत्यादिकमर्थमाधुर्यं प्रायः कादम्बर्यां सर्वत्रैव दृश्यते ।

शब्दगतं माधुर्य्यं यथा—स्तनयुगमश्रुस्नातं समीपतरवर्ति हृदयशोकाग्नेः । चरति विमुक्ताहारं व्रतमिव भवतो रिपुस्त्रीणामिति वचः शुकशावकोक्तमार्याछन्दोबद्धम् । यथा च पम्पासरोवर्णने—अनवरतमज्जदुन्मदशबरकामिनीकुचकलशलुलितजलम्, अम्बुरुहमधुपानमत्तकलहंसकामिनीकृतकोलाहलम्, अनेकजलचरपतङ्गशतसञ्चलनचलितवाचालवीचिमालम् इत्यादि शब्दमाधुर्यं विदुषां मनःप्रियम् । यतो बाणवाणी श्रुति गतैव चमत्कारकारिणी वर्तते दृश्यमानकामिनीलावण्यापेक्षया । चित्तद्रवीभावमयोह्लादो माधुर्यमुच्यते इतिदर्पणोक्तमाधुर्यलक्षणस्यार्थे शब्दे च सत्त्वात् । न च रसस्याङ्गित्वमाप्तस्य धर्माः शौर्यादयो यथा गुणाः इति दर्पणोक्तदिशा च ये रसस्याङ्गिनो धर्म्माः इति काव्यप्रकाशोक्तप्रकारेण माधुर्यादिगुणत्रयस्य रसवृत्तित्वादर्थवृत्तित्वं शब्दवृत्तित्वं च दुर्लभमिति वाच्यम् । गुणवृत्त्याऽर्थादारोपेण तदुभयगतत्वमपि सम्यक्, यथाऽऽत्मधर्माः शौर्यादयः शरीरे आरोप्यन्तेऽहं शूर इत्यादि रीत्याऽतः परममाधुर्यशालिनी मानिनी बाणीयकविताकामिनी हरतितराम् मानसानि सुधियाम् ।

विमलविचित्रार्थवत्वादर्थगतत्वम्, अटवर्गह्रस्वाऽसंयुक्तवर्णदीर्घस्वरादि-वर्णसमुपेतत्वाच्छब्दगतत्वम् इत्युभयप्रकारमपि मधुरत्वम् पूर्वं यथाक्रमं प्रतिपादितत्वात् ।

अत एव कवियशोवर्णयज्जयदेव आह—हृदयवसतिः पञ्चबाणस्तु बाणः इति ।अर्थाद्बाणः कामदेवरूपः कविकुलकामिन्याः कवितायाः मानसे वसति अतः सर्वकविविविधकवितायाः सापत्न्यभावः बाणवाण्याः सूचितः यथा—बाणीयगिर्यैव बाणः तत्सदृशगिरां हृदयगतोऽपि वर्तते सर्वविधकाव्यगुणोपेतत्वात् । यथाऽन्यमपि कामिनं पूर्णनायकगुणोपेतं भार्याऽभिन्नापि कामिनी कामयतेतरामतः हृदयेन दधाति, तथेहाऽपि पूर्वोक्तोदाहृतेषु बाणवाचि परमरमणीयत्वदर्शनात्स्फुटैवोपमा अथवा रतिरूपाया सकलकवितायाः कामिन्याः भार्यारूपायाः हृदये भर्तृरूपः बाणः समुल्लसतितराम् पतिभावेन, अर्थाद्दाम्पत्यभावः कवितायाः बाणस्य च प्रकटितः । नहीदृशी कापि कस्यापि कविता यत्र बाणेन वर्णितानां विषयाणां ,गुणानां च छाया वा लेशो वाल्पभागो न भवेत् अतः सर्वकवितामध्यगत्वाद्दाम्पत्यभावः प्राधान्यात् महाकविमुकुटमणित्वं च बाणस्य स्फुटमेव राजतेतराम् ।

अतएव समस्तोऽपि बुधवर्ग एवमाह बाणविषये बाणोच्छिष्टं जगत्सर्वमिति । तथाहि—श्रियमिव हस्तस्थितकमलशोभाम्, मूर्छामिव-मनोहारिणीम् अरण्यभूमिमिवाकृतरूपसम्पन्नाम् इत्यादि विशेषणैः चाण्डालकन्याऽनुपमम् विशेषणीयतां नीता । यथा च क्वचित्समरभूमिरिव शरशतनिचिता, क्वचिद्धिधवैवोन्मुक्तताालपत्रा—इत्यादिभिर्विन्ध्याटवीवर्णितोत्कृष्टोत्कृष्टम् । तथा च सर्वत. प्रसारितदीर्घमयूखमण्डलेनेर्ष्यया परपुरुषदर्शनमिव निरुन्धता कुतूहलेन विस्तारमिव तन्वता स्पर्शसुखेन रोमाञ्चमिव मुञ्चता कान्तोदात्तनितम्बबिम्बस्य विरचितपरिवेषाम्, अन्तःप्रविष्टकर्णपल्लवप्रतिबिम्बेनातिभरखिन्नमानहृदयकरतलप्रेर्यमाणेनेव निष्पतता मकरकेतुपादपीठेन स्तनभरेण भूषिताम्, नूपुरमणिकिरणचक्रवालेन गुरुनितम्बभरनिम्नोरुयुगलसहायतामिव कर्तुमुद्गच्छता स्फुरयमानजघनभागाम्, निपतितसकललोकहृदयभरेणे-

धातिगुहनितम्बाम् इत्यादि कादम्बरीस्थवर्णना लोकोत्तरेव भाति । शङ्का-उत्तरकल्पितैरिव कदलीवनैर्भयेनेत्कम्पितैरिव श्रीफलतरुखण्डैर्वालोर्ध्वदेशैरिव खर्जूरवनै समन्ताद् गहनीकृताम् प्रभूतरुधिरदर्शनोद्भुतमूर्छापतितेनेव प्रतिबिम्बेनारक्ततास्रेण सविग्रां ताम्रतरीकृतैः रक्तजलप्रवाहैः पिच्छिलीकृताजिराम् इत्यादिवर्णने चण्डिकायाः परमाद्भुतमुद्भावयति कमपि विचित्रभावम् इत्यादिना बाणस्य परममाधुर्यं नैपुण्यं लावण्य वैलक्षण्य तारुण्यं च कवितायां दृश्यते-ऽन्यकाव्यवर्णितविषयगुणेषु इतोन्यूनतैवातः कल्प्यते बाणोच्छिष्टमित्यादि ।

किं च पुराणमिव विभागावस्थापितसकलभुवनकोशम्, चन्द्रोदयमिव मृदुकरसहस्रसंवर्धितरत्नालयम्, ब्रह्माण्डमिव सकलजीवलोकव्यवहारकारणो-त्पन्नहिरण्यगर्भम्, महाभारतमिवानन्तगीकर्णानानन्दितनरम्, यदुवंशमिव कुलक्रमागतशूरभीमपुरुषोत्तमबलपरिपालितम्, व्याकरणमिव प्रथममध्यमो-त्तमपुरुषविभक्तिस्थितानेकादेशकारकाख्यातसम्प्रदानक्रियाव्ययप्रपञ्चसुस्थितम् , इत्यादिना राजकुलवर्णने बाणस्य परमपौराणिकत्ववैतिहासिकत्ववैयाकरणत्व-सकलशास्त्रज्ञत्वालंकारिकामणीत्वान्यवगम्यन्ते । अन्यैश्च वर्णने स्तरकल्प्यते । यादृशो गरिमा महिमा मधुरिमाऽत्र बाणकृतौ ततो न्यून एवेतरकविरचनासु अतो वाच्यमस्माद् गृहीत्वैवान्ये कवयो व्यरचयन् तानि तानि काव्यनिर्माणानि तेन स्फुटमेव—बाणोच्छिष्टं जगदित्यादि । नहि कश्चिदीदृशो विषय' वा वर्णन-कृतिरवम् यन्नास्पर्शि बाणेन । शूद्रकादीनां सर्वेषामेवानेकैर्विशेषणैर्वर्णनेन तेषां तेषां परमकाष्ठा प्रशंसायाः च स्वरूपसद्भावकमहत्तायाः दर्शिता इतरकवि-रचनासु तच्छाया वा कश्चिल्लेश एवनदृश्यते । अतएव शार्ङ्गधरपद्धतावुक्तम्—हृदिलग्नेन बाणेन यन्मन्दोऽपि पदक्रमः । भवेत्कविकुरङ्गाणां चापलं तत्र कारणम् इति ।

Kinds of 'Gadya' Kavya and the Distinction between 'Katha' & 'Ākhyāyika'

कादम्बरीयं कथागद्यं काव्यम्—अपादः पदसन्तानो गद्यमितिदण्डिनोक्त-त्वात्—तथा च भोजोऽपि आख्यायिकाकथा खण्डकथा परिकथा तथा

कथाख्यायिकेति मन्यन्ते गद्यकाव्यं हि पञ्चधेति पञ्चविधं गद्यकाव्यं सन्मन्ये कथात्मकमेतत्। दण्डी तु काव्यादर्शे गद्यस्य द्वैविध्यमाह—गद्यमाख्यायिका कथा इति तस्य प्रभेदौ द्वौ, तयोराख्यायिका किल "नायकेनैव वाच्यान्या नायकेनेतरेण वा। स्वगुणाविष्क्रिया दोषो नात्रभूतार्थशंसिनः" इति तद्लक्षणकथनात्। पुनर्दण्डिना द्वयोरैक्यमेव सिद्धान्तितम् स्फुटस्य भेदस्याभावात्। कथाया अपि नायकनिर्माणसद्भावात् इत्यादिना, परन्तु कथा नामैव केवलं पृथक्। आख्यायिकाकथयोर्लक्षणे स्फुटमुक्ते तत्रैव तथाहि—

गद्येन युक्तोदात्तार्था सोच्छ्वासाऽऽख्यायिका मता।
वृत्तमाख्यायते तस्यां नायकेन स्वचेष्टितम्॥
वक्त्रं चापरवक्त्रं च काले भाव्यर्थशंसि च।
कवेरभिप्रायकृतैरङ्कनैः कैश्चिदङ्किता॥
कन्याहरणसंग्रामविप्रलम्भोदयान्विता।
न वक्त्रापरवक्त्राभ्यां युक्ता नोच्छ्वासवत्यपि॥

दर्पणेऽप्युक्तम्—कथायां सरसं वस्तु गद्यैरेव विनिर्मितम्।
क्वचिदत्र भवेदार्या क्वचिद् वक्त्रापवक्त्रके॥
आदौ पद्यैर्नमस्कारः खलादेर्वृत्तकीर्तनम्।

इति द्वयोः क्रमेण लक्षणसद्भावात्।

आख्यायिका कथावत्स्यात् कवेर्वंशादिकीर्तनम्।
अस्यामन्यकवीनां च वृत्तं पद्यं क्वचित् क्वचित्।
कथांशानां व्यवच्छेद आश्वास इति बध्यते।
आर्यावक्त्रापवक्त्राणां छन्दसा येन केनचित्॥
अन्यापदेशेनाश्वासमुखे भाव्यर्थसूचनम्।

हर्षचरितादि। सामस्त्येन तु चतुर्विधम् गद्यमुक्तम् दर्पणे—

वृत्तगन्धोज्झितं गद्यं मुक्तकं वृत्तगन्धि च।
भवेदुत्कलिकाप्रायम् चूर्णकं तु चतुर्विधम्॥